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sweaters are it!
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way of dressing

how to look
great in pants

the makeup you need for
the new pale clothes

your hair and henna:
the natural way
to change color

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AUGUST 1, 1972 (INCORPORATING VANITY FAIR)

VOGUE

PERRY L. RUSTON, Chairman ALEXANDER LIBERMAN, Editorial Director



AVEDON

COVER: Natural good looks . . . this-year separates really pulled together—pale, blending tones, soft textures. Kasper for J. L. Sport's mauve plaid shirt over a soft lilac ribbed pull, a matching pullover knotted like a muffler, mauve tweed pants. Details, page 67, where they're shown again with a chopped raincoat. . . . Naturals for faces to wear with this year's pale clothes: Love's new makeups in clear, true, vibrant colors—here, Really Peach Cheek Gel, Wild Raspberry Glossy Lip Tint. Both by Menley & James. Coif: Franklyn Welsh. Accessories, next to last page.

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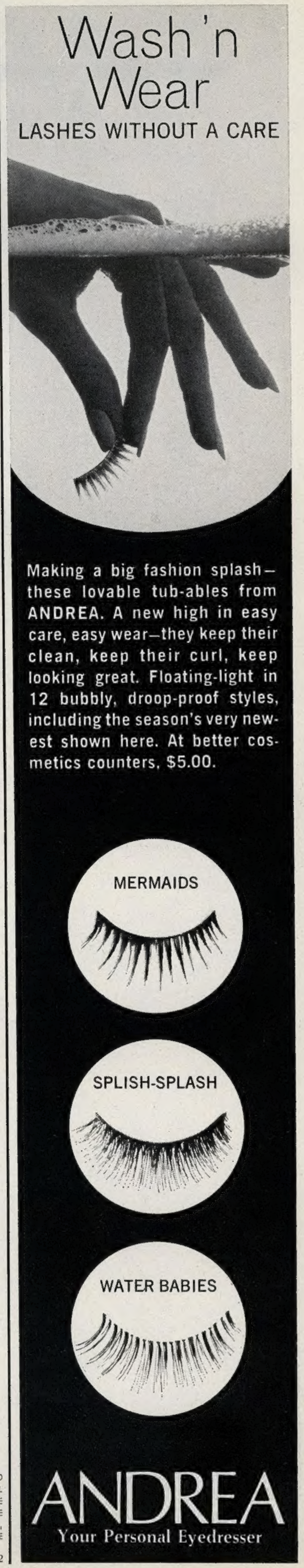
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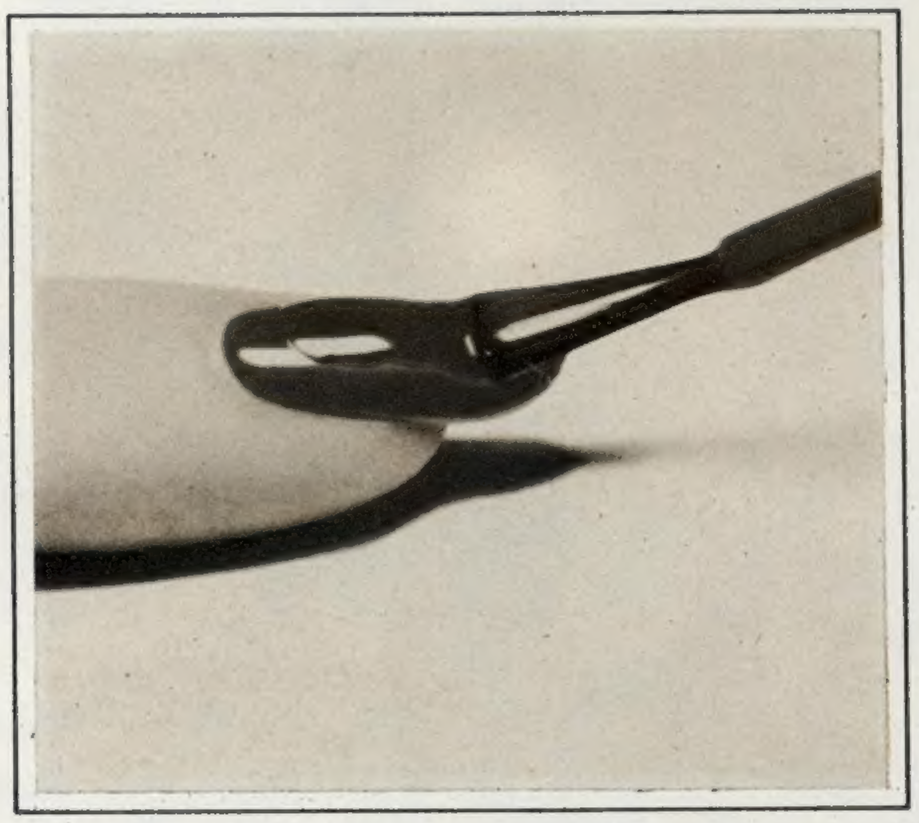


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'Ultima' II—Charles Revson



Suit by Ralph Lauren Jewels by Alexis Kirk





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I know of no other product in the cosmetic world that has been as beneficial as YOUTH 25 to help the younger women eliminate the dry, taut, wrinkled feeling, protect her face against the drying, aging elements.

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Ready VOGUE BEAUTY

Good looks—going your own way

Sheep are out of style. When something looks good and new but not quite You, don't worry; there are lots of ways to be your own woman—*and* be with it. . . . If you can't go all the way with the new short hair, go a little way a little at a time—trimming does more than improve the line and health of your hair; it eases you into the the whole idea of shorter hair. Meanwhile, lean on Clairol's Long & Silky Conditioning Lotion—untangler, polisher, smoother of split ends. If you're not deft with mascara, think about Andrea's Wash'n Wear Eyelashes —easy on, easy off. If a washcloth doesn't challenge your skin, Andrea's Wunda Wash will—a new little loofah revver-upper. If dark nails turn you off, go another way. But don't go unnoticed—the gleamy translucent color of Ultra Dior Nail Gloss is a smashy kind of calm. If waxing enthusiasm wanes, remember shaving—just smooth the path with Johnson's new Crazylegs moisturizer. . . .

Hair: keeping up the good work

The upkeeping of hair—the gloriously healthy, full-of-life-and-lights kind—has become more than just The Weekly Shampoo, The Nightly 100 Strokes. And almost everybody knows what it takes: an absolutely steadfast régime of cleaning and conditioning. One super group of treatments, Azurée by Estée Lauder, has the extra punch of protein plus natural herbs and oils known for their hair-caring results. The two newest Azurée do-gooders are Protein Structurizer—an after-shampoo rinse that gives each hair shaft a bodifying coat of protein and helps ward off humidity droop—and Firm Control Setting Lotion with sunscreen built in. Both especially helpful in summer . . . but just when can't a girl use help like this?

Makeup—the tone-on-tone idea

As fashion goes, so goes makeup—you don't draw the line at one dimension of color today. You blend, combine, put texture on texture . . . tone on tone. Which could involve you in twice as much makeup gear . . . far better to involve yourself with Coty, who have cleverly contrived to put twice as much into single packages. One such convenient pair, in a fake-tortoise compact, is Blush'n Shine—creamy blusher surrounding an inner core of color-co-ordinated gloss. In the same practical spirit, great color combinations of mascara and eyeliner co-exist in Lash'n Liner—mascara at one end of the wand, liner at the other. And, two tones of one eye shadow being more interesting than one, you'll find them side by side in Coty's Double Feature Color Flicks. . . . Doubles, everyone?

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Only Estée Lauder could bring you nail lacquer shades as rare and as right as The Tapestry Colors. Included in her new collection of sixteen Lustrous Nail Lacquers are these bright yet subtle Tapestry Colors: Burnt Copper, Sunny Melon, Rosewood, Red Cent and Civilized Rose.

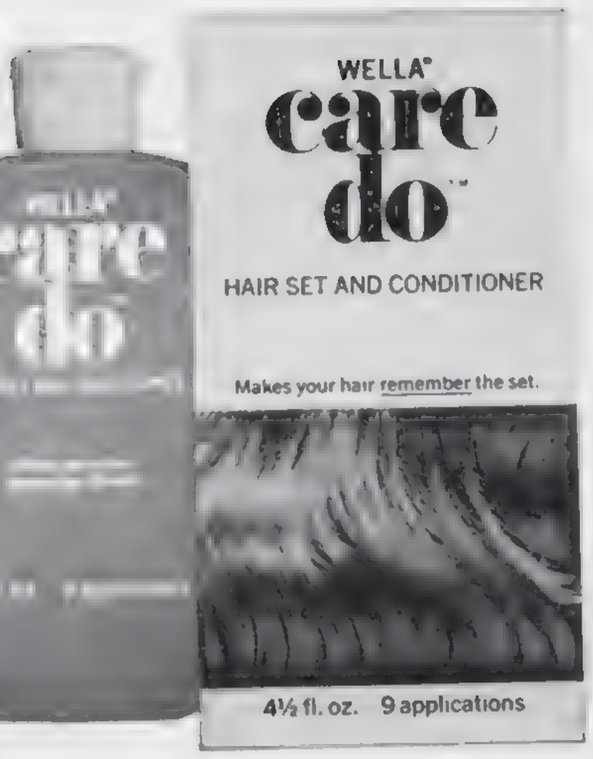
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Ready VOGUE BEAUTY

Nail massage

by glove

Now that darker polish has everyone looking at fingernails again, it's not a minute too soon to do something about those that don't shape up. The something might be Nails Beautiful, an Aris Isotoner program utilizing the principle of isometric massage. First step is a brush-on of Isotoner Nail Fortifier, liquid protection that dries quickly to an invisible matte finish. Then on with the Isotoner Gloves; the specially-fashioned stretch-and-cling fabric acts in concert with your own motions to massage and tone hands —with extra padding over the nails to buff them to a lustrous chip-resistant state, even as you sleep. One-size gloves put this kind of healthy nails at everyone's fingertips.

Peel it off—new direction in masques

The tingle, the super-deep cleaning job, the after-glow—any good masque will do that for your face. And some will do more: the new sheer light gels that tighten to a transparent film in a shake, peel off as easily as a glove from a hand, and are said to produce salon-caliber results at home. A sampling: *Charles Revson's Ultima II Firming Peel-Off Masque* does its pre-probing in sea-green coolth, seems to leave skin smoother, finer-textured. *Shiseido Extra Rich Facial Pack* has the caché of extra moisture, all the better to benefit extra-dry skin. Skin that thrives on milk gets a natural treat with *Estée Lauder's Iced Milk Masque*, steeped in milk protein. *Geminesse Strawberry Masque* by Max Factor, handily pre-measured, feels as delicious as it smells—it's the berries! Good news for every kind of skin: *Coty's cream-based Peel-Away Mask*, recently added to its Equasion line of cosmetics.

Fragrance—

more of a good thing

Happily, the great perfumers don't rest on their laurels (or lilies or roses); some interesting new turn on a classic is always coming around the corner. . . . From Yves Saint Laurent, for instance, two current spin-offs in the cool, woodsy spirit of "Y"—Eau de Toilette and Spray Dusting Powder for after the bath. More of the flowers-with-flash feeling that pervades Guy Laroche's *Fidji* is currently being sprayed around via an Eau de Cologne aerosol. And the pleasures of Caron's *Infini* have become infinite, indeed—extending now into Bath Oil, Soap, and Dusting Powder. As for the clean, racy, simplicity that stands for *Geoffrey Beene*—in perfume as well as in clothes—the fragrance is traveling at present in purse-size Perfume Spray and Eau de Toilette. In the still-going-strong dept.: Houbigant's Liquid Skin Sachet version of *Chantilly*—skin soaks it up like lotion.

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H. Leh & Co. ..... Allentown
Strawbridge & Clothier and Branches ..... Philadelphia

RHODE ISLAND
Peerless and All Stores ..... Providence

SOUTH CAROLINA
White's ..... Columbia

TENNESSEE
The Fashion Shop ..... Bristol
Willette's ..... Donelson
Nancy Lynn Fashions ..... Knoxville, Oak Ridge, Greenville
Dortch's Fashion Whirl ..... Memphis
Lowenstein's ..... Memphis
Lynn's ..... Memphis
Colonial Style Shoppe ..... Murfreesboro
Castner-Knott ..... Nashville

TEXAS
Minter's ..... Abilene
Yaring's ..... Austin
The Style Shoppe ..... Baytown
The Popular ..... Brownsville, McAllen
Lou Lattimore ..... Dallas
Popular Dry Goods ..... El Paso
Stripling's ..... Ft. Worth
Battlestein's ..... Houston
3 Beall Brothers ..... Jacksonville
Riff's ..... Longview
Willie Long ..... Marshall
Lee Mar Stores ..... McAllen
Clyde's of Paris ..... Paris
R. E. Cox ..... Waco
Sachs, Austin Avenue ..... Waco

UTAH
ZCMI Cameo Room ..... Salt Lake City

VIRGINIA
Hayman's ..... Alexandria
Thalhimer's ..... Richmond
S. H. Heironimus ..... Roanoke
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VOGUE BEAUTY Checkout

Rash words: remember poison ivy

With all your biking, hiking, and countrifying now, it's only too possible that you could suffer from a brush with poison ivy. Know the enemy (pointed, shiny green leaves in groups of three, with clusters of pea-sized, veined, greenish-white berries), then avoid it—not easy, since it grows all over this country except in the extreme southwest. According to Dr. William L. Epstein, Professor and Acting Chairman of the Department of Dermatology at the University of California, "About half our adult population is sensitive to these ubiquitous weeds. We're not born with the sensitivity, we acquire it during childhood." Dr. Epstein also reports research on de-sensitizing by the oral intake of purified Urushiol—the oily plant substance that causes the itching and aggravation; this plan has been effective so far in tests. His practical suggestions: In suspicious underbrush areas, wear long jeans and socks—wash them shortly after. If you think you've encountered poison ivy, wash skin immediately with soap and cold water, but don't scrub or brush roughly—this could spread the rash. Then, there are medications—Calamine lotion, and a product called Zotox that relieves itching and slows inflammation. Of course, if you do nothing at all, it will clear itself up in ten to twenty-one days. . . .

Biking—a natural way of life

Everyone's hopping on the bike-wagon. To work, to market, city, country. Reasons are many: bikes get through traffic quicker than a bus—without polluting—and do a great job of slimming and firming (one marathon winner lost four inches from her thighs after cycling 333 miles in 23 hours). To help this trend, restaurants and office buildings are providing bike racks for parking and, for a biking vacation, American Airlines will take bikes on board at regular excess-baggage rates. . . .

"Everyday care...the miracle of skin"

"I pride myself in helping people—especially people not born beautiful. It gives me more satisfaction to make someone look attractive when they feel they don't have it." Georgette Klinger loves to see "bad skins," but skins of every description make their way to her newly-decorated salon at 501 Madison Avenue. One girl-about-town we know has skin that's usually clear and glowing. And yet—"the fact that I'm long past the teen-age stage doesn't discourage breakouts. What does: a monthly facial at Klinger. Camille, my skin's caretaker, is worth pounds of prevention. Facials depend on problems and skin type; mine is for an oily-normal combination. . . . First, a relaxing massage to soothe skin, calm nerves. Steaming follows. Wrapped in towels, I hover over a pot of bubbling camomile tea to open pores. Next: blackheads—fiddling with them yourself is something you just don't do. Then a masque to dry and tighten, followed by a refreshing herbal one. Miss Klinger has used herbs for years—long before they became such a rage. Sometimes, a third masque for dry patches—gooey with honey, it smells good enough to eat. When everything's washed off, skin feels clean from the inside out. Homework between facials: cleansing daily with 2 lotions (over 20 are available), deep pore cleansing and herbal masks twice a week, a surface peeler to flake off dead cells. Even special shampoo and hair conditioner. It's a whole way of life, but there's no substitute for clear healthy skin." If you can't make it to New York or the Beverly Hills branch, you can write for a skin chart, fill it out, and receive a starter kit with appropriate products. In New York, the big news is Klinger for Men up on the third floor—facials, scalp treatments, the works—all done in a snappy masculine setting. And the logical result of Miss Klinger's thinking: "Everybody today is down to basics, with more emphasis on care and treatment. Learn to recognize what type or types of skin you have. There are no overnight miracles. Everyday care is the miracle of the skin—and the right care."


THE INVISIBLE LIFT
Could your face do with a real lift? UNDER MAKE-UP FACE FIRMER and EYE LINE LIFT, two new additions to the Source of Beauty Collection from Frances Denney, bring every contour right back into line so you get just the lift you need. Gone are all signs of droop and sag—and all thought of ever having to have a face-job done. EYE LINE LIFT, ¼ ounce 6.00 and UNDER MAKE-UP FACE FIRMER, 1 ounce 10.00 together at a special introductory price, 8.00 (a saving of 8.00).
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"Chin Beautiful" Strap with 1/8-oz. Cream, $15. Available in the Cosmetic Departments of fine stores.

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VOGUE BEAUTY Checkout

What's playing at the hairdresser's?

There's something about sitting under the dryer at the salon—you're stuck there and every magazine's already been raided for the best dresses, the tastiest recipes. What to do? . . . When the creative thinkers at Creative Cine-Tel, Inc., in New York City, put their heads together, they decided that with this many heads together, they had a natural audience for closed-circuit television. Thus, their trial run at New York's Franklin Simon, involving a video/film cassette player and 21-inch screen in full view of the hair-dryer chairs. Earplug-less sound is piped into dryers equipped with volume control and an "off" option. The free, changed-weekly program will offer a look at such diversions as new clothes from Paris and snips from current movies, like *The Godfather*. If it catches on, who knows, you may find yourself standing in line at the hairdresser's instead of the movies.

Naturally, everyone wants to be blond now

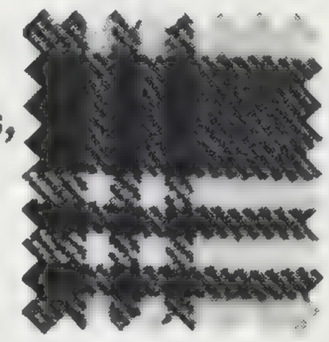
What with all the pale, natural colors in fashion today, it's perfectly natural to want to be blond. And as we said in July, blondes are better than ever—natural or not. Lots who are not go to whiz colorist Rose Reti—a Budapest blonde herself—who doesn't let nature get in the way. Three-quarters of her clients want blonding, she says, and she blonds even the tenderest hair. One customer has hair as shiny as a child's and roughly as fluffy as dandelion fuzz. Rose gently brings it a shade or two lighter than nature intended, then skims over the surface with a wide paintbrush dipped in mild bleach. This is the French technique *balayage*, and whether it's used on lightened or on un-bleached hair, the effect is dazzling—sunstruck and very natural. Which is the point: natural or not, blondes should *look* it. That means no wide blond bands; if streaks, the thinnest of streaks, like the kind Rose uses to "ribbon the face with lace"—adding a subtle, barely lighter blondness only around the face. It lights up the skin, brightens the eyes, softens the features. Blondes never had it so good. . . . Rose Reti, 128 East 56th Street, New York City.

Small talk: fitness and fads

Sauna- and steam-bath sales are soaring. Today's public, more savvy than ever about health and fitness, wants them not only at home—be it house or apartment building—but on the road. More and more hotels and motels are installing them to lure the weary tourists, and what could be more relaxing and refreshing after a long day's journey? . . . Nobody's better off overweight, which is no doubt why New York City recently followed Washington, D.C.'s lead and instigated a twice-yearly weigh-in system for its policemen. All hefties who top the lenient ideal-weight limit for their height by ten percent or more will be given diets to follow. In Washington, they get six months or else: out. No decision yet on the fate of New York's fattest—a porking ticket, perhaps? . . . In the good works: chewing gum that helps fight cavities. The National Institute of Dental Research is testing a new phosphate chewing gum on several hundred agreeable children in Florida. That the results with lab animals were highly successful is encouraging, but can't help but make you wonder *which* animals they got to chew the gum. . . . In the would-you-believe department: a nationwide mania for Avon Cosmetic containers. An estimated 100,000 enthusiasts in more than fifty collectors' clubs around the country, and each one avid for such Avon empties as Greek pitchers, bucking-bronco decanters, and Elizabethan figurines—but hoarding the humble cold-cream jar almost as zealously. When the Alpine Flask came out in 1966, it was $4—with after-shave lotion. These days, it's bringing $50. Empty. . . .

The fashion secret every creative woman should know: you can now have Europe's finest designer fabrics sent directly to your home.

Choose from hundreds of exclusive fabrics . . . plus accessories, patterns, notions . . . all yours through the Elegance International Fashion Catalogue.



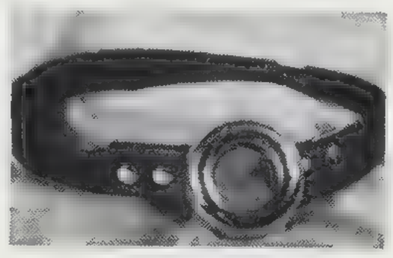
Now, hundreds of luscious designer looks can be yours for the making, at a small fraction of regular designer prices. All you need is your sewing machine and the Elegance International Fashion Catalogue—the unique shop-at-home catalogue that brings you the latest, loveliest European designs.





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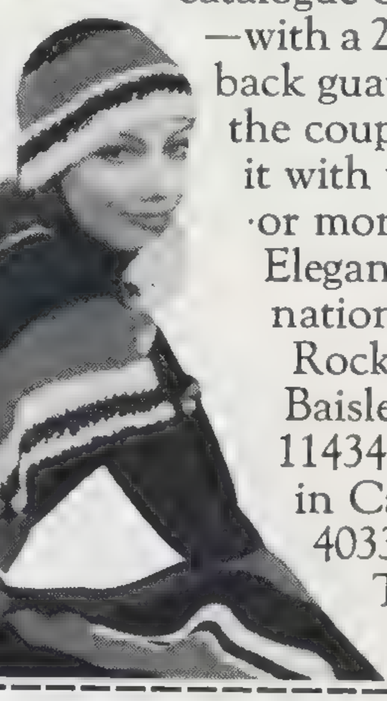
Elegance even provides you with the "just-right" scarves, bags, belts and buckles, pins, bracelets, necklaces, earrings, and other accessories that go with each outfit . . . so you can achieve *a fully coordinated effect.*



You'll find that ordering from the Elegance International Catalogue is as simple as batting an eyelash—thanks to its Easy Shopping Section and handy postpaid order forms on which to make your selections. Imagine—no more trudging from store to store to seek the exact color, the exact fabric, the exact accessories you want. And all Elegance merchandise is fully guaranteed.



Best of all, you have your choice of two Elegance catalogues. There's the basic $4 Elegance—with fashions and fabrics beautifully reproduced in full-color photographs, no swatches. And there's the $18 Elegance, with all the same photographs plus more than 400 actual designer swatches you can touch, feel, mix and match. To get the catalogue of your choice—with a 2-week money-back guarantee—fill in the coupon and mail it with your check or money order to: Elegance International, 152-20 Rockaway Blvd., Baisley Park, N.Y. 11434, or (if you live in Canada) P.O. Box 4033, Terminal A, Toronto 1, Ontario.





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FROM AUGUST 1 THROUGH AUGUST 15

Vogue HOROSCOPE

By Maria Elise Crummere



PETER O'TOOLE was born August 2, 1933, with all three dramatic Fire signs occupied: Mercury and the Sun in Leo—the theater sign—with a trine (best aspect) to the Moon in Sagittarius completed by Uranus (fame planet) in Aries. The emphasis on his birth chart in Virgo—Venus, Neptune, and Jupiter are there—shows the actor's desire to perfect his professional technique. Mars in Libra, harmonious to Mercury in Leo, coordinates expression with movement. The Moon (public) in Sagittarius (showman) shows the extravagant delight he finds entertaining others.

Aries, March 21–April 19. In first position in the zodiac, Arians are bold starters; enthusiasm for beginnings makes them optimistic. Your ruler, Mars (planet of action), with Mercury in a Fire sign, Leo, combines reason and movement harmoniously. Prepare during the first week, while Jupiter (the idea) is in Fire Sagittarius in a good aspect. Jupiter brings matters to the peak of success at the new moon.

Taurus, April 20–May 20. In the zodiac's second position, Taurus is the first Earth sign. Taurians are possessors, not only of material things but of ideas and, often, beautiful singing voices. Communicate the first week; the second week, when your ruler enters Cancer, pay social obligations with dinners at home. Taurians like to entertain; Cancerians, to eat. A busy time ahead will take you in a new direction.

Gemini, May 21–June 20. Since the Air sign Gemini rules the third zodiac position, communication, Geminians have an aptitude for gaining others' attention. Mercury, your ruler, now in Fire Leo (sign of love) and in a sextile to Saturn in your own sign gives you a chance to recall a past love. At the new moon, Mercury in sextile to Uranus doubles the luck through the meeting of a new friend.

Cancer, June 21–July 22. In the order of the zodiac, first is the start; second, the gaining; third, the community. All are totaled in the fourth position: Cancerians are conscious of what has gone before, constantly think over a backlog of impressions. At the new moon, you will be focusing on love, sifting and sorting, ready, as the period ends, to make a selection of a potential mate.

Leo, July 23–August 22. The fifth position in the zodiac is held by Leo, in the center of the bridge of nine. Leo looks outward in a search for someone or something to love. Now the Sun (luck), Mercury (reasoning), and Mars (reality) are all in Fire Leo. Beneficial Jupiter (opportunity) is in Fire Sagittarius, making this a good time for you to visit places of amusement or chance in search of something that makes you happy.

(Continued on page 26)

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It's wetproof inside! It's yours for $3.50 and a box-top from Nice 'n Easy®, the honest-to-you haircolor.

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HOROSCOPE

(Continued from page 24)

Virgo, August 23–September 22. In Virgo, the sixth position of the zodiac, it is necessary to analyze, adjust, yield. Virgoans compare, select forms of service suitable to the facts, then work to perfect their goals. With your ruler, Mercury, in Fire Leo, you may find a new project to love the first week. At the new moon, Jupiter in Sagittarius presses you to a remarkably satisfactory finish as the period ends.

Libra, September 23–October 22. The seventh position in the zodiac, Libra, informs on legal contracts, partnerships, all relationships. Librans are good comparison buyers, can make a career of marriage. Now, Uranus is in your sign with Saturn (government) in trine in Gemini: the old agrees with the new. Jupiter in Fire Sagittarius in sextile to Uranus could bring you a new and permanent partner. Sign at the new moon.

Scorpio, October 23–November 21. The eighth zodiac position, Scorpio, requires a reorganizing principle to get to the force of the center. You find change necessary to obtain your rewards. Mars, your ruler, now in Leo—a sign alien to yours—shows power in the hands of others. Though protected by a trine of Jupiter to Mars, let others make decisions the first week, for best results as the period ends.

Sagittarius, November 22–December 21. In the ninth position in the zodiac, Sagittarius brings man to the heights in morals, ethics, religious concepts. Sagittarians love to test the truth. Now your ruler, Jupiter, is in your own sign for the last time for many years. If you have anything to say, prepare it now for publication. The first week is a valuable preparation period; make your presentation at the new moon.

Capricorn, December 22–January 20. The tenth sign in the zodiac, Capricorn, gives public acknowledgement to what has been earned, whether honor or scandal. Your ruler, Saturn, is in Air Gemini with two strong friends supporting you: the Sun in Leo gives power; Uranus in Libra urges new projects. Jupiter in Sagittarius, opposite your ruler, subtly pressures you to give up the past, to accept new thoughts.

Aquarius, January 21–February 19. The eleventh position in the zodiac, Aquarius, is the meeting place, the sign of cooperation or federation. Uranus, your ruler, now is in the civic sign of Libra: governments will make an effort to get along while Saturn in Air Gemini is in a trinity with Uranus in Air Libra. You will share in this worldwide good under the prominence of your ruler. A dream could come true.

Pisces, February 20–March 20. The last position in the zodiac, Pisces, shows that in the end you must depend on yourself, finding your opportunities and limitations within. You will find it easier to come to terms with this idea now while your ruler, Neptune, is in the scholarly Fire sign Sagittarius. Pluto, good to your ruler, Neptune, will lead you into friendship with a group and inspire new activities.

Look: put the pearly end
all over. It will last all day.

Look: put the pearly all over.
And use the smoky end
as a liner.
They'll last all day.

Look: put the pearly under
the brow. And the smoky
on the lid.
They'll last all day.

Look: put the smoky all over.
And use the pearly as a liner.
They'll last all day.

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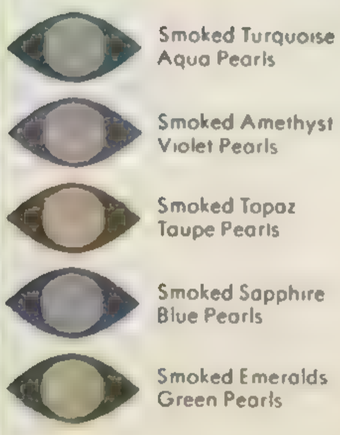
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VOGUE TRAVEL

By Richard Orrick

SWITZERLAND

calm, cool, and full of surprises

Switzerland suffers from an excess of virtues—almost too calm, too dependable, too splendidly ready to serve. The hotels have a fiercely maintained concern for each guest; the restaurants are abundant, serving the Swiss versions of French and German food; and getting around Switzerland in summer by car, rail, and air couldn't be easier.

The frantic ski resorts are slowed to a summer lull, the slopes meadowed over with flowers. But the real Swiss joys are the cities—for eating, art-seeing, just resting.

How to get there: Getting to Switzerland is a cinch. The Swissair terminal facilities at JFK in New York have been doubled in size and computerized. The terminal at Zurich, a vast place, has been completely remodeled.

From New York, two Swissair 747's take off every day on overnight flights; one flies nonstop to Zurich; one flies nonstop to Geneva and continues on to Zurich. Five times a week, DC8's fly from Boston, Chicago, and Montreal. New this year at the Zurich Air Terminal: A welcome-to-Switzerland desk staffed by Swissair personnel, trouble-shooters for incoming passengers. If people are mad enough to arrive without reservations or have suddenly changed their plans, Swissair will make car, hotel, train, and sight-seeing arrangements, even find apartments to rent.

Zurich

A city with all the pleasures of a small town, Zurich is charmingly flung around the huge lake, Zurichsee, giving the city the air of an amusement park. Zurich's chief industry is money, and one of its major offshoots is the superb number of art galleries and museums. The galleries reflect the latest European trends, the Kunsthaus and Landesmuseum are crammed with delights.

Prices may not be low in Zurich, but the shopping is first rate. Nowhere else in Europe is such care taken with the customer. For this reason Zurich is a splendid place to make travel and hotel reservations in the U.S.S.R. and other problem areas.

Where to stay, where to eat in Zurich: The Baur au Lac is near the center of the city, with a lawn that rolls down to the lake and service so perfect that it seems to have been preserved under glass since the eighteen-nineties.

The inevitable restaurant is, of course, the Kronenhalle, with its paneled walls crammed with Matisses, Braques, Picassos, and Bonnards. The food is equally dazzling. The corner table in the grill where James Joyce liked to sit is marked with his photographs. Try the Swiss wines, uniquely their own against their French and German counterparts.

(Continued on page 30)

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Bubble Shower is the shower version of our famous perfumed bath oil.

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VOGUE TRAVEL

(Continued from page 28)

Bern

Bern is somewhat a mystification. It is Switzerland's capital, small, quiet, and very, very rich. All around Bern the white peaks of the Oberland soar toward a bright blue sky. Bern's streets are made for walking; and there is the Kunstmuseum with its collection of Paul Klees: forty paintings, 150 gouaches and watercolors, 2,500 drawings.

Where to stay, where to eat in Bern: The Bellevue Palace is typical of Switzerland's hotels, the best in the world. Ask for a room with a balcony and be there at sunset for the famous Alpine show. The Schweizerhof Horseshoe Grill is the best for the ham-beef-sausage *Bernerplatte*.

Lucerne

Lucerne still has the atmosphere it must have had in the Middle Ages when it was a fishing village under the protection of a Benedictine monastery. Dating from that time, two famous covered bridges, the Chapel Bridge and the Mill Bridge, span the river. The Mill Bridge has paintings inside of the Dance of Death—macabre but fascinating.

Where to stay, where to eat in Lucerne: The Lake is lined with luxury hotels, but the three best are the Schweizerhof, the Palace, and the National, which was César Ritz's first hotel before he moved on to Paris and glory. The restaurant of the Wilden Mann, the Hôtel du Sauvage, is superlative.

Geneva

The Rhône pours into Lake Geneva and brings with it a spirit perhaps more French than Swiss. Geneva is a bit self-righteous, but it deserves to be. The most memorable sights near Geneva are the villages of Ferney, across the border in France, where Voltaire tweaked the cheek of Europe, and Coppet, where Mme. de Stael lived in exile from Napoleon.

Where to stay, where to eat in Geneva: The Richemond and the Bergues, with the best location, continue, without a ripple, in the old-style, brilliant manner of Swiss hotels. For restaurants, the Béarn, an island of calm, has an exalted menu with a first-rate cellar of the best Swiss wines.

Excellent buy

One of the secrets that Switzerland keeps from those who pass through is a marvelous preseason shape-up course for skiers. Each year, ski instructors brush up for qualifying exams with two special ski packages—December 2 to December 9 and from December 9 to December 16. Then, hotel rates are rock-bottom, there is no waiting on ski lifts, and visitors receive a full day of instruction, free ski rentals, free lifts. Skiers are divided into classes by their skills and their languages. There are kindergarten classes, tenderly taught, and ones for people over sixty as well.

New this year

A holiday pass will provide unlimited travel on Swiss trains, lake steamers, and P.T.T., the postal motor coaches, yellow buses with a black horn emblem on the side—the same horn that toots whenever the bus rounds a corner. Holiday passes for eight or fifteen days or one month of travel can be bought for first- or second-class train travel: Eight days first-class travel, $34; fifteen, $47; and one month, $64; in second class, eight days, $24; fifteen days, $34; one month, $45. ▼

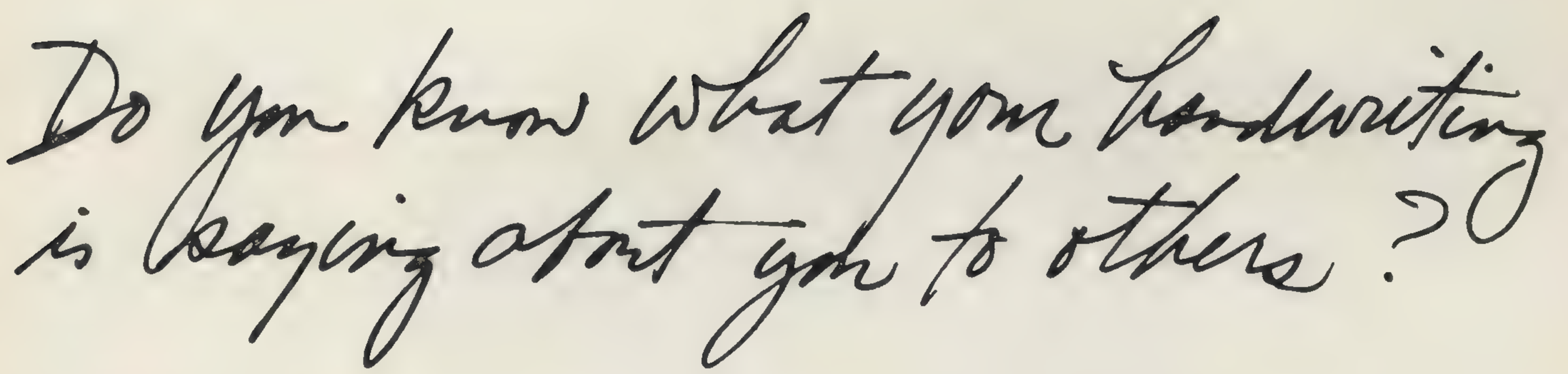


CHART CAN ANALYZE YOUR HANDWRITING WITH SCIENTIFIC ACCURACY BY COMPUTER.

Graphology today is an accepted science world-wide. It has been universally recognized that the way people write is an outgrowth and reflection of their personalities. Today, graphology is admissible as evidence in European courts. In the United States some of the most experienced personnel people rely on it to match the right person with the right job.

Now CHART has taken the science of graphology one step further, CHART teamed graphology with the computer—the most accurate and reliable analytical machine known to man. Our $1,000,000 IBM computer has been especially programmed by a team of data processing experts and handwriting specialists who worked together for many months on this project.
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But don't expect praise alone. A friend may not always want to tell you the truth. But our computer is not a friend! It's an impersonal observer of what your personality and behavior are saying to others.

You see, handwriting is virtually a CHART of personality. And our computer is programmed to provide you with a scientific, honest, reliable *verbal chart* of your character traits and personality.

This is not a vending machine in an amusement park. Or a fortune cookie in a restaurant. This is a copyrighted, Computerized Handwriting Analysis Report Technique—science's first system capability creating up to 4,000,000,000 different handwriting analyses. And this is the first program that can honestly promise you a clear, unbiased three page personalized letter that will indicate *your* most basic character traits, vocational aptitudes and potentials (and even quirks!).

And you will receive all this personal guidance information for just $5. Don't you think it's worth $5 to find out what your handwriting may be revealing to others about your personality?

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All you do is write in ball point or fountain pen, the following line in your normal penmanship on an unlined sheet of paper:
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VOGUE HEALTH

Talk to the animals about diet balance

News from other carnivores has been combined with a study of human nutrition by Dr. Leo Lutwak of Cornell University and Dr. Lennart Krook of New York State Veterinary College in determining how calcium and phosphorus intakes affect health. A slim-down diet that concentrates on good red meat could upset a vital balance in your body's chemistry unless you equal the meat's supply of phosphorus with calcium from other foods.

Meat-eating animals don't rely on flesh alone but gnaw their prey's bones as well and so eat the calcium that is needed—in a one-to-one ratio, according to Dr. Lutwak—to balance the phosphorus in the meat. Animals that eat all meat without bones develop diseases that come from calcium deficiency—including bad teeth.

Twenty million Americans are toothless; and thirty-five million are well on the way to that state, as calcium deficiencies cause their bones to weaken. The jawbone is one of the first to go; teeth loosen, get diseased, must be pulled. Dr. Lutwak and Dr. Krook studied eighty people with tooth and gum diseases to see whether added calcium could undo the damage. One gram of extra calcium each day for six months to a year brought evidence that weakened bones were stronger.

Calcium is essential, not just for bones and teeth but for other body processes: neuromuscular action, muscle contraction, heart rhythm, blood clotting, durability of the blood vessels. Excessive stress and tension or lack of exercise can deplete the body's store of calcium. One astronaut on a Gemini flight lost 20 percent of his body calcium during the moon shot; the doctors blamed that on inactivity and weightlessness. Some authorities recommend 800 mg. of calcium daily for most adults. Dr. Lutwak thinks 1,000 mg.—one whole gram—would be far better. The body's need for calcium can zoom upward under special conditions: pregnancy and nursing call for 1.2 grams and 1.3 grams a day, according to the National Research Council's figures. Teen-agers on growth jags need 1.5 grams or so each day to build bone and muscle.

How can you up your calcium supply? Milk is a wonderful source of calcium along with fish, eggs, and whole grains. One cup of whole milk gives you 288 mg. of calcium; skim milk, 298 mg. Fortified skim milk has 368 mg. in a glassful. Four ounces of cottage cheese, half a pint of ice cream, about an ounce of cured cheese—each will provide 200 mg. of calcium. Don't take calcium pills unless your doctor prescribes them, and make sure that you check with him before changing your diet drastically.

WHAT DOCTORS SAY: LEARNING TO EAT RIGHT FROM ANIMALS

BY MELVA WEBER

▼▼▼▼▼ THE PILL AGAINST CANCER

Reduced risk of cancer has proved to be one of the effects of estrogen therapy for women. Dr. John C. Burch of Vanderbilt University School of Medicine in Nashville has found that taking estrogens over a long period of time —which was once feared as a cancer-producer—results in fact in fewer cases of cancer, fewer deaths from cancer. When breast cancer does occur, it appears ten years later than might be expected.

Dr. Burch studied records of more than five hundred women who were given estrogen after having had hysterectomies and who kept on taking the hormone for an average of nine years, making a total of 5,441 woman-years on estrogen. Comparing their medical life stories with those of women not taking estrogen, he found greatly lowered cancer rates. In the general population, about thirty-nine cases of cancer might be expected in a similar group and time; but among the estrogen-treated women, there were only eleven cases. Where thirteen cancer deaths might be expected, there were only four—and three of those estrogen-treated women had had cancer before their uterine surgery.

SEX EFFECTS OF WOMEN'S LIB

The social gains for women in the Liberation movement may be won at the cost of sexual potency for men. Three New York psychiatrists—Dr. George L. Ginsberg, Dr. William A. Frosch, and Dr. Theodore Shapiro—have reported an increase in the number of young men seeking help with potency problems. Men who had not adjusted to the idea of women as equal participants in and enjoyers of sex developed anxiety about satisfying liberated females sexually that left them unable to have and to maintain erections. Reconciling men to the equality of women without damage to their masculine psyches may be the strongest challenge liberated women have to face and one that carries its own rewards.

CHEERS FOR PEACHES, POTATOES, COOKED CARROTS

For years, raw carrots have been reputed to be lavish suppliers of vitamin A. Cooked carrots are actually a better source of vitamin A in the opinion of a nutrition expert, Dr. Elmer L. Severinghaus. Cooking helps to break down the carrot's fibers and to release the substance from which the body manufactures vitamin A. Not content with blowing up just one old food fad, Dr. Severinghaus also said boldly that apples are not nutrition marvels, either: just a bit of sugar, a small amount of vitamin C, and a lot of charm. Peaches, on the other hand, are peachy—only 150 calories to the pound, with 29 mg. of vitamin C and over 5,000 international units of vitamin A. Potatoes, long maligned as fatteners, have much less starch than wheat, rice, or oats. A pound of raw potatoes has 279 calories; a pound of oatmeal, 1,769. Potatoes do have valuable vitamins and minerals, mostly just under their skins.

WHERE SHOULD THE DOCTOR STAND?

Should a psychiatrist keep his emotional distance, or should he be involved in the events that affect his patients? "Advocacy psychiatry" is what Dr. Robert J. Lifton of Yale Medical School has called the technique he favors. The author of Death in Life: Survivors of Hiroshima, *Dr. Lifton believes today's psychiatrist has more to do than just to adjust patients comfortably to the status quo or to enable them to react "normally" to catastrophe. Now working with veterans of the Vietnam war, he finds that his patients want and need relief from their psychiatric symptoms—help in coping with guilt, anger, and anxiety and in making sense out of their war experiences. But, in the process, the veterans demand that the therapist "put himself on the line" ethically in understanding and sharing their anti-war views.*

In opposition to Dr. Lifton's view, Dr. Morton Levitt of the University of California at Davis Medical School insists a doctor should keep his personal values out of his relationship with his patients; he quoted James Tedeschi of the State University of New York at Albany, who said that " . . . the psychotherapist is a social scientist and not . . . a social engineer." Dr. Levitt feels that advocacy takes psychiatry out of the realm of science, turns it into a force that he considers immoral.

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Catherine Deneuve for Chanel

VOGUE OBSERVATIONS

ROME: "ART DECO IS THE NEW RAGE. EVERYONE IS TRYING TO COLLECT AUTHENTIC PERIOD ART DECO JEWELRY IN ONYX, PLATINUM, AND DIAMONDS . . . MARELLA AGNELLI AND MARIE-HÉLÈNE DE ROTHSCHILD AMONG THEM. . . .

WHAT'S GOING ON

"Paris. St. Tropez, everywhere in Europe," Vogue's European correspondent, Mary Russell, reports, "this is the uniform—the ultimate blue jean. Made in France, copied exactly from ours but with little extra French touches of fit, like jacket sleeves as narrow as cigarettes. Brand new, they look as though we'd had them for ages, washed and bleached them by dragging them in the ocean a whole summer. And they're already studded with stars —embroidered in patches. Made by Sisley, sold in the Bob Shops, they're perfection. . . ."

MARY RUSSELL

Liberation—Italian Style

Some observations from Vogue's contributing editor Gloria Schiff, a fascinated visiting observer in Rome: "The Italian men have been wonderful about accepting women's liberation—they're all for it. But—the one thing they cannot tolerate are the shoes. **ALL WOMEN—RICH, POOR, MIDDLE, YOUNG—ARE WEARING BIG PLATFORM SHOES—** Four-inch high cork soles, or six-inch high heels. Naturally, they tower over the Italian men and the men can't stand it. The women aren't giving up, though; I think they'll wear these shoes for a long time—it is, **1, LIBERATION—ITALIAN STYLE. . . . NOT ONE SKIRT ON THE STREETS, IT'S PANTS, PANTS, PANTS**—well cut, tight at the derrière, and flaring at the ankle over those platform shoes. . . . **MASSES OF BLUE JEANS, STUDDED WITH STARS** (see photo, left). . . . **EVERYONE IN MADRAS BLAZERS,** superbly tailored, very narrow and natty, single-breasted—the pattern with a lot of white in it. They are available in masses of boutiques. . . . **BY DAY ON EVERYONE'S HEAD, THE PATTERNED COTTON SQUARES, 2,** that one buys at Upi of Rinocente—the sort of dime store of Italy. They cost 500 lire, not quite one dollar, and are tied on, peasant-babushka-style, well down on the forehead and rather loose. The tail flies out in back like a flag, as they are slightly starched. Very pretty. . . . **EVERYONE HAS A ROLEX WATCH, 3**—the gold-and-platinum one that costs about $250—it's a little bit common, it's so prevalent. . . . **YOU CAN'T FIND A GREEN BELT IN ROME—EVERYTHING, BUT EVERYTHING, IS IN RED, OR WHITE, OR NAVY.** In fact, it's the first time I can remember when there are 'Fords' in Rome—always before the thing to do was to be a little different, a bit special in the way one put oneself together. Now everyone, whatever the age or wage, wears elevated shoes, pants, navy blue or red with white. . . . Of course, there is always an exception—**THERE ARE LOTS OF TRI-COLOR LEATHER SHOES, 4.** This one, from Dalco, I bought in green/navy/red and in apricot/scarlet/black—it's a very modified platform, but of course it has one. . . . **AT PORTO ROTUNDO IN SARDINIA, EVERYONE WEARS SEXY, PRETTY BATHING SUITS THAT LOOK LIKE EVENING DRESSES, 5, 6.** Made by Cole of California in Italy, they're of the thinnest matte jersey with scarf tops that tie over the bra and extra scarfs that tie over the bikini to make a slinky long skirt. A terrific look that all the girls wear in the evening as well as during the day. . . .

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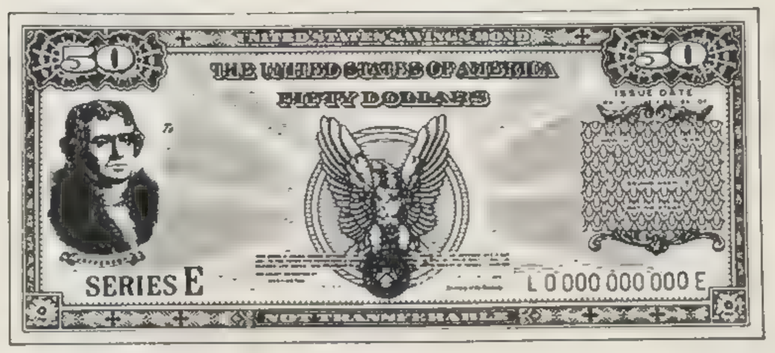
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Maybe you're having a pretty good life now. Your credit is good, you've got a few nice clothes and a good dependable car. And if you're lucky, maybe you own your own home. But that's because you're working. What happens when you retire? You can't live on memories. It's still going to take money. Lots of money. Money that you should be saving now.

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That way every time you earn a little money for today, you save a little for tomorrow.

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Also try Recover Facial Cover-Up Cream. Hides discolorations, blemishes and marks on the face and neck that even make-up can't cover. At drug and cosmetic counters.

Unretouched photo.



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VOGUE NOTEBOOK

AND RAIN FOR LUCK

In New York,
the wedding of Marie-Hélène Claudel
and Edward Gilly



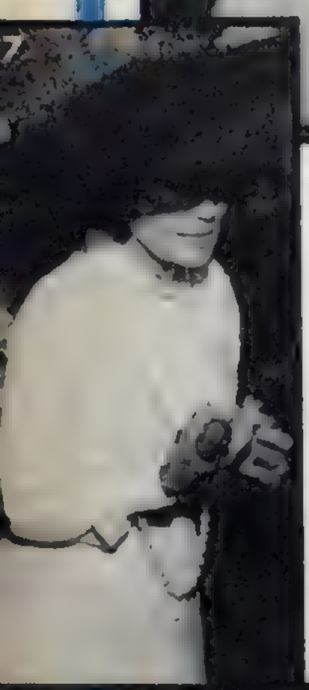














In France, rain on a wedding day is a good omen. In New York, a summer rain added to the romantic aura of the wedding of Marie-Hélène Claudel and Edward Gilly. . . . 1. Mrs. Aristotle Onassis arrives at the reception at the French Consulate on Fifth Avenue. . . . 2. The bride and groom cut the cake. Her dress, of embroidered white net, was designed for her by Pierre Cardin. . . . 3. The bride and her father, French Consul General in New York, Henri Claudel. . . . 4. The decorated hansom cab in which the couple left the ceremony. . . . 5. Mme. Claudel, the mother of the bride, in Dior. . . . 6. Bridal attendants wore pink and white. . . . 7. Lady Russell, the bride's aunt. . . . 8. Princess Alexander Romanov and Mrs. Joseph Neff; in the background, Mrs. William Helis. . . . 9. Mrs. William Jaffee and Mrs. George Zauderer. . . . 10. Mrs. Jaffee, Mrs. Nathan Cummings, and Mrs. Douglas Auchincloss. . . . 11. Miss Dagney Hansen. . . .

BILL CUNNINGHAM

Redken explains the science of beauty.

Maybe you were brought up to believe in magic. Exotic elixirs applied in the dead of night when the moon is right—that kind of thing.

That prayerful approach may have been well and good in a less enlightened age—before Redken. But now beauty preparations are a matter of molecular weights, proper pH, protein, humectants and other factors in the biochemist's laboratory. Such products are developed from valid scientific research.

In order for Redken scientists to create an effective line of hair and skin care products, they first had to consider the exact composition of the hair and skin. Their protein base, acid/alkaline balance, and moisture requirements.

As biochemical findings were applied, it became apparent that such beautifying processes as oiling, scrubbing and creaming might, in fact, be the very worst things for hair and skin.

For one thing, Redken experts know that skin and hair are composed primarily of protein, protected by a natural acid mantle. Removing this protective barrier with alkaline soaps, creams and shampoos destroys their delicate balance. Skin becomes dry and flaky. Small lines may appear. Aging begins. Hair breaks and ends split. Sheen dulls and resilience disappears.



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The secret of smooth, glowing skin and radiant, manageable hair is a slightly acid state. This is measured in the laboratory by "pH." (Scientists use the convenient pH scale of 0-14 to determine acidity or alkalinity, 0 being extreme acidity and 14 being extreme alkalinity.)

The hair and skin's natural pH registers from 4.7 to 5.5. Ordinary complexion soaps, including those with cold cream, often register an alkaline pH of 8.2 to 9.0. So, too, do many lotions, beauty creams and hair preparations. All of these are incompatible with Nature's normal acidic state.

The result of Redken's research is the Scientific Approach to Beauty.™ A complete line of organic, protein-based, acid-balanced products that are compatible with the natural state of your hair and skin.

And because Redken believes the science of beauty belongs in the hands of experts, their products are sold only in your beauty salon. Discover what scientific wonders the Redken line for hair and skin can do for you. Here is just a sample of the complete line of Redken products awaiting you at your hair stylist today.

Amino-Pon Beauty Bar. A protein based nonsoap with the same acid-balanced pH as the skin.

Amino-Pon K-11 Shampoo. Organic protein and acid-balanced formula. Cleans, conditions. Second washing may be left in hair for extra body and sheen.

Amino-Pon Proderma Cream. Most creams merely cover up the skin with oils and fatty materials. Because Proderma is formulated with protein which simulates the skin's own protein structure, it restores proper moisture balance and suppleness.

Amino-Pon Moisturizing Lotion. The ideal face or body lotion. Contains Proderma. Allows skin to breathe. Contains emollients and moisturizers that are beneficial to dry, lined skin.

Bio-Spraé and Climatress. Hair sprays that contain no lacquers; can easily be washed out. Not sticky.

H.P. "19" and Crystalite. Wave sets that give unbelievable sheen to hair. Contain protein.

PHinal PHase Creme Rinse. Removes tangles and acidifies hair. Gives additional body.

Look for the Redken beauty mark in your local telephone directory. Or write Redken Laboratories, 14721 Califa, Van Nuys, California 91401.

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(Or, a spray a day can't keep internal odor away!)

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Before dressing for work, you use a feminine spray. That takes care of odor...you hope!

7:36

Today, you try Norforms,® The Internal Deodorant.™ Just insert —that's all!

8:22

You're running late. Oh, oh... what's that unclean feeling? You don't feel so fresh anymore.

8:22

Feeling fresh. Unlike sprays, Norforms work inside to stop internal odor where it starts.

9:14

Your boss looks at you and the clock. You can't believe the clock, either. Could feminine odor be starting so soon?

9:14

Norforms stop odor for hours. Yet Norforms are so safe and easy to insert.

11:07

Work and worry. You begin to suspect sprays may stop external odor but not the odor that starts internally.

11:07

You're going to keep on feeling fresh and worry-free with Norforms.

12:01

Lunchtime panic. Odor's still there. What do you do next?

12:57

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VOGUE MOVIES

By Alberto Arbasino

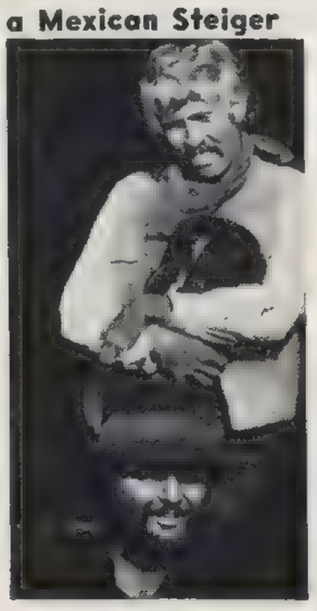
SIX BIG FILMS

dreams, sighs, chills, and laughs

from the Italians

Two films by Federico Fellini and Sergio Leone have dominated the second half of this season. Fellini's *Roma* has the same open structure as *La Dolce Vita:* made up of paneled frescoes joined in a single work but allowing Fellini freedom to indulge in favorite themes and obsessive fixations or to give free rein to multivalent mythomanias, resulting in several rhapsodic episodes —chosen and culled at random—without the exacting restrictions of a "closed" story trapped between a beginning and an end. The episodes are very uneven this time, causing discussions, disappointments, and preferences. Some of them are quite fantastic, among them, the arrival of the very young, very skinny "Fellini" in the poverty-stricken mythical Rome of the 'thirties, where he is swallowed into the cavernous depths of an extraordinary *pensione* with interminable corridors and vast rooms full of stylized faces and figures. The film also contains two extraordinary moments of contemporary horror: one, the entry routes to Rome swirling infernally under apocalyptic skies; the other, the motorcycle squads clustering, noisy or mute, in front of Rome's most famous monuments, brilliantly floodlit and forgotten.

An Irish Coburn and a Mexican Steiger



Brando as lover



Sergio Leone's *Duck, You Sucker,* on the other hand, is structured like a majestic epic; the tension of a disturbing violence hidden within the folds of a broad irony. The performance is sparkling and solemn, a wealth of Mexican adventures and epic fantasies. James Coburn as an Irish revolutionary and Rod Steiger as a Mexican bandit are in excellent form; and the superb musical score by Ennio Morricone is passably witty.

For his new film, the young Italian director Bernardo Bertolucci has chosen, curiously, an American star of the preceding generation as his hero—Marlon Brando. It is equally strange that the middle-aged director Pietro Germi should have done the reverse by picking Dustin Hoffman. Both directors are enthusiastic about their choices.

Hoffman as clerk



Bertolucci said of Brando: "He is a brilliant, self-taught philosopher with a profound sense of doubt as to the boundaries between reality and fantasy; in other words, as to what the (Continued on page 118)

VOGUE BOUTIQUE



WHERE THE BEAUTIFUL GIRLS GO

Paris: Loris Azzaro's boutique is the one the movie stars love—Jeanne Moreau, Virna Lisi, Monica Vitti, and Elizabeth Taylor (who bought tons of dresses). Loris designs and makes evening clothes that are spectacular, sexy, and pretty, too. No wonder stars like Marisa Berenson, left, get so carried away they have to hug designer Loris for making such a vampy dress as this white pleated crêpe with a swoosh of feather-trimmed cape.... Prices start at $200. Loris Azzaro, 65 Faubourg St. Honoré.



Above: Kitty Hawks loves to try on the liquid jerseys—like this one in ivory ($225)—when she visits Holly's Harp, 8605 Sunset Boulevard.... Below: Heather Bernard's everyday smashing snowy-white jeans tailleur ($61) is from The San Francisco New World Clothing Trust, 1207 First Ave., N.Y.

Above: Kitty Hawks in one of the irresistible outfits Holly whips up for her boutique—ivory sheer matte jersey skirt, $125; midnight-blue sateen bolero, $50. Holly's Harp, 8605 Sunset Boulevard.... Below: Peggy Stewart likes to dress Western—finds her printed chintz shirt, $12, and jeans, $6.50, at Wrangler Wranch, 1071 Third Ave.





STEVEN WOLOSKER, MARY RUSSELL JOHN SHANNON

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let our clothes do it for you.

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*PRICES MAY VARY ACCORDING TO REGION.

VOGUE'S POINT OF VIEW

Be a NATURAL

We've been the other route: the self-conscious hippie, the self-righteous do-gooder; the camp, the kitsch—all the sundry charades and affectations—we've outgrown them. The world has outgrown them....

We're coming into a simpler, straighter time—in everything. Which is why, in this issue, you're going to be hearing about good, healthy, un-faddy eating. Why you're going to see short, thick, naturally shining hair. Why, when you turn the page, you're going to be in a world of pants and sweaters, of suèdes, cashmere, tweeds, flannel—not classics out of the past, but classic by today's standards of pared, easy, racy comfortableness. They look natural, you feel natural in them. And that's what it's about—this era, this Vogue: being a Natural.

PANTS
naturally





**Sportive, racy,
relaxed, with it:
for that kind of life—
that kind of girl—
pants are the key to a
whole way of dressing.
Pants with shirts,
sweaters, with
furry jackets,
chopped jackets,
shirt-jackets, with
coats of every length—
and everything
really well turned
out, pulled together,
connected by color
or line or tone....
They're this era's
natural phenomenon.**

Perfect black pants, far left—width, trouser pleats, pressed seams—a natural for any time, with any length of top. By Anne Klein, here with her midriffy black sweater. Pants, petit-point wool loomed in America, about $80; wool-and-linen sweater, about $36. Bonwit Teller; Halle's-Cleveland; O'Neil's; Jacobson's; Neiman-Marcus; The Denver. The black pants suit with a zip-front chopped jacket, left, narrow-belted over the softest red flannel shirt and stock. Calvin Klein. Woolmark jacket, pants; J. P. Stevens wool. About $145. Saks Fifth Avenue; L. S. Ayres; Jacobson's; Swanson's. Accessories, next to last page.

PANTS—NATURALLY

This is the kind
of ease we've
been talking about.
It has softness, it has
line....Trouser pleats.
Turned-up cuffs.
A waistband you can
put a narrow belt
around. Width that
makes you aware
of a leg inside....
The shoe you want
with it? A spectator,
an Oxford, a moccasin—
but with the lift
of a platform and a
good high heel.



Arrow



PANTS—NATURALLY

The furry jacket, short and fluffy—a really good new proportion with the straight-up-and-down width of pants today. But watch the tones—this year's pants and tops look as though they belong together.



Long-hair chopped jacket with a hood, left—white fake goat's hair over white soft leather pants...another day, white sweater knit pants... violet satin pants at night. Turnout by Günter for Project 2. Jacket, Borg Textiles (of Verel and Orlon). About $215. At Saks Fifth Avenue; Jacobson's; Marie Leavell.

Fake spotted cat, right—chocolate-brown-and-white chopped jacket, zipped up like a soft little sweater over brown-and-white check pants, with ribby brown turtleneck inside (and plenty of room for a shirt over that, if you like). By Blassport. Jacket, Borg Textiles (of Dynel and Verel). About $100. Wool pants, of J. P. Stevens fabric, loomed in America. About $46. Wool turtleneck, about $22. Saks Fifth Avenue; Halle's-Cleveland; The Union Co.; Balliet's. All accessories, next to last page. Ara Gallant coifs.

AVEDON



SWEATERS

naturally

If your idea of heaven is being in sweaters all the time, you've hit the jackpot this year. Sweaters are It—everything. Little knitty coats, dresses, suits and bodysuits. Sweaters are chopped jackets and long, lean jackets that you can put a narrow belt on and use as a suit with pants and skirts . . . and the shirt you wear underneath and the muffler you knot at your neck: sweaters all. . . . At night, soft fuzzy sweaters jacket soft silky dresses or pants. Pullovers glitter. Glittery cardigans fall open over almost matching, but knitty, ankle-length pulls—the sweater set is back in business! Every hour, every way, except nostalgically—the point about all sweaters now.



No false notes, right, only silvery ones: this-year variations on the black cashmere sweater everyone needs at night—a dolman-sleeved pullover with a glittering musical side. (Not short on the midriff but nice and snug there, which makes an interesting now-you-see-it-now-you-don't kind of bareness between sweater and pants.) . . . Piano sweater—the keyboard is Lurex—by Knitting Inc.; about $75. At Bloomingdale's; Neiman-Marcus; Dorso, Beverly Hills. Accessory details, on the next to last page of this issue.



SWEATERS— NATURALLY

This is the year for sweaters.
They're new, classic—a must.
Over a shirt. Another sweater.
Sometimes over both.
They're your jacket...your shirt...
a muffler to knot over either.
They're this year's everything.

The sweater's a polo shirt, the sweater's a muffler, left—new classics in natural cashmere, by Blassport. Polo shirt, about $46, matching pullover, about $40; wool flannel pants (Amicale fabric)—also natural, also Blassport—about $88. All, Bonwit Teller; Gus Mayer; Swanson's; Neiman-Marcus; I. Magnin.
The sweater's a jacket, right—a new classic short Shetland cardigan in grey wool with leather buttons, pockets, worn here with the rest of the team... a tattersall shirt in tan and brown, grey wool flannel shorts, all by Ralph Lauren. Cardigan, about $33; cotton-and-wool shirt, about $45; shorts, about $45 All, at Bloomingdale's; Kaufmann's; Neiman-Marcus; I. Magnin. Cartier watch. Accessories, next to last page of this issue.

AVEDON





SWEATERS—NATURALLY

The jacket to own now: a sweater.
A long, lean sweater—roomy without being big.
To put over shirts and pants, with a
narrow belt or none at all. It's knitted
on coarse needles with good thick yarn
so you can wear it as a coat
on the first chilly day.
Later as a jacket under a coat,
piled over other sweaters, shirts...
under furs when it's really freezing.
You can plan your whole life
around a sweater-jacket.

The belted sweater-jacket, left, with shirt collar, shirt pockets—thick black wool worn over a gingham check shirt and Glen plaid pants in red, black, and white wool. Jacket, about $70; pants, about $50. Both, by Jaeger. At Jaeger International Shop; Wanamaker's, Phila.; Claire Pearone; I. Magnin. ...The shawl-collared sweater-jacket, right, in bottle-green wool so thick it's like a Shaker knit, here with a green striped wool pullover, flowered yellow knit shirt, and camel, red, brown, and green houndstooth pants. Both sweaters by Carol and Renée for Outlander: the jacket, about $32; the pullover, about $11; wool pants by Carol Horn for Benson & Partners (loomed in America), about $28. All, mid-August at Lord & Taylor; Jordan Marsh, Florida; Hudson's; Joseph Magnin. Accessories, next to last page this issue.

AVEDON



SWEATERS—NATURALLY

A sweater set at night. It's new, it's a dazzler, and it feels so good on...think about it. A perfectly simple, almost classic cardigan sweater. But glittery. Over a bare little glittery sweater. Over an unglittery sweater to the floor. Over things you already own—once you have the cardigan you've got a powerhouse working for you. But remember, always keep the tones going.

Glittery black sweater set, left, the way Kasper for J. t. Sport sees it—with cardigan, tank top, and pants as full and easy as culottes. All knitted with rayon and Lurex. Cardigan, about $60; tank top, about $46; pants, in Ross-Zeldin fabric, about $100. End of August, Bonwit Teller; Halle's-Cleveland; The Union Co.; May D & F. Switch on the classic sweater set, right—Something! by Oscar de la Renta, in two kinds of silvery grey: the glittery cardigan over a long knitty angora sweater dress. Cardigan knitted with Lurex, about $56; dress, of lamb's wool, angora, and nylon; about $120. Lord & Taylor; Sakowitz; Montaldo's; I. Magnin. The natural makeup—Clinique's. All sweater coifs, these pages, by Ara Gallant. Accessories, next to last page.

PENN





SWEATERS— NATURALLY

Think about sweaters for evening. You live in them by day. Why not night? A fuzzy cardigan over liquid satin-crêpe py|amas. Or an angora sweater wrapped over a half open shirt, an angora cap down almost to your nose. When clothes are this comfortable, they free you for everything else...

Sweater dressing at night, left, from Oscar de la Renta Boutique —for big evenings out or small ones at home: knitted yellow acrylic-and-mohair cardigan, yellow stock-shirt and pants in Hargro satin-crêpe (of acetate and nylon). About $185. At Saks Fifth Avenue; Halle's-Cleveland; Bailiet's; Gus Mayer; Swanson's. The wrapped sweater, right—soft white angora sprigged and bordered over a pink silk shirt, gingham-check flannel pants. All by Cacharel for Mallory. Sweater, about $48, shirt, about $44, wool pants, about $44. Mid-August at Lord & Taylor, Garfinckel's, Washington, D.C.; Marshall Field; I. Magnin.... A natural for any kind of sweater-dressing—the look of clean shining hair you get with Shampoo de Pantene. Accessories, next to last page this issue.

AVEDON





NATURALS

These ten pages stand for Naturals with a capital N—the whole sportsy, casual, classic-with-a-twist attitude rolled into one. Here are the sweaters, pants, and tops. And the pale, tone-on-tone blendings of earth colors, sea and sky colors. And the soft, meshing textures—the glove-y suède over creamy silk, as at right, with ribby knit and fuzzy knit. And the makeup that defines it, pulls it into focus. . . . And, above all: the girl . . . the fit, fast, on-the-brink-of-everything girl to whom this is more than an attractive way of dressing. It's a way of life—naturally.

super Z

The cropped suède wrapper, above, as soft as you think it is, it's softer. A natural honey blonde from Bonnie Cashin, with matching pants—but don't let it drop there, when this coat is in your closet, you have a great extra jacket—over blend plaid pants, for instance. Coat, about $210, pants, about $140. By Bonnie Cashin for Philip Sills. Available in late August at Saks Fifth Avenue, Halle's-Cleveland, L. S. Ayres, May D & F.

The blouson—super new jacket for pants, opposite. Anne Klein's soft-as-gloves suèdes. With a soft, soft-collared shirt underneath and a soft, ribbed turtleneck under that, and one of those sweatery little angora caps pulled all the way down. Nothing matches, everything meshes—stone, pebble, sand, with a little heather and sea mixed in—all whitened, muted, like colors found on the beach on a hazy day. Jacket, about $110, pants, about $130, rayon-and acetate crêpe shirt, about $46. Mid August at Saks Fifth Avenue; Hutzler's; Higbee's; Jacobson's; H. & S. Pogue. . . . Here and on the next eight pages, hair and makeup by Franklyn Welsh. Lipstick, Shiseido's Sensuous Orange. Accessories, next to the last page of this issue.



PENN



SUPER NATURALS

Anne Klein has a great new twist on the trenchcoat and a jumpsuit that outeases any jumpsuit in sight (the way we put it together—everything pale, soft, blending—if you haven't yet got the message about darker nail polish and a well-defined mouth, you will now).



This year's top coat right plaid wool flannel—soft, chocolate-y brown on blond. Not less of a classic but more of what you want in a coat to really get around in every day—you can wear it anywhere, put it over anything (matching pants, for one good example). . . . Woolmark topcoat, about $200; pants, about $68. At Lord & Taylor; Garfinckel's, Washington, D.C.; The Union Co.; Swanson's; I. Magnin. Heathered jersey jumpsuit, opposite, with a top that blouses naturally, like the best shirt you've ever seen. Worn—as of today—with cuffs turned back, another shirt underneath, fuzzy pull-down cap, scarf—all of a mood, soft, easy, and natural. Jumpsuit, knitted in America, about $120. Mid-August at Saks Fifth Avenue; Hutzler's; O'Neil's; L. S. Ayres; Frost Bros.; Nordstrom Best. On her nails, Hot Chocolate Creme Nail Enamel; on her lips, Pretty Coral Creme Lip Color—both, L'Oréal Accessories, next to last page

FENN







SUPER NATURALS

Suddenly, there's a sweater set in your life again. But what a difference today makes!—when did you ever see a really knitty cardigan looking so long and slack and small? or colors mixed so subtly? Until now—never.

Here's Anne Klein [illegible] mingling comfort, [illegible] green, [illegible] gray for a set of ribbed knit Separates—and open sleeveless pull—and [illegible] more that looked like a shirt of Standard tweed. And tailored navy. And tailored [illegible]. And very new. A W[illegible] [illegible]—cardigan about $[illegible] pull about $[illegible] shirt about $[illegible] Scarf scarf, all rayon and [illegible] tube about $[illegible]. At Saks Fifth Avenue; I. S. Ayres; Gus Mayer; Daytons; Swanson's; Frost Bros. The [illegible] sweater set [illegible] in wool [illegible] ply, as sweaters [illegible]—with a ribby, [illegible] cardigan and matching pull-over. Add an angora cap, as here, and you've got a [illegible] sweater girl—and a [illegible] beautiful, wintery kindness waiting for you (hopefully, if you happen to be—or are planning to be—blond, possibly). Cardigan about $40, pull, about $40; pants about $45. At Valerie Lee on Bleecker Street, Saxonwitz Accessory, [illegible] on the next to last page this issue.



SUPER NATURALS

The dress for the girl who'd rather be in sweaters than anything. And a new way to look in separates—all of a paleness, all of a piece.

If it looks like a cardigan sweater, above, and feels like a cardigan sweater, it is—a soft-as-angora cyclamen cardigan sweater from Anne Fogarty just long enough to make a small, slack-fitting, chemise-y little day dress. With or without a narrow belt . . . with or without a shirt underneath. Wool, nylon, and rabbit's hair. About $68. At Lord & Taylor; Lillie Rubin-South and West, Hudson's; Bullock's Wilshire. Kenneth wig, of Elura.

Brown ribby knit, left, at the neck, wrists, and midriff of a milky-beige dress—small but with the ease of a track sweater. By Kimberly, of wool knitted in America; about $85. Saks Fifth Avenue; Hutzler's; Jacobson's; Gus Mayer; Dayton's. On her nails: Estée Lauder's new Lustrous Nail Lacquer in a color called Classic Sherry. The wig, by Schiaparelli, of Elura.

All of a paleness, all of a piece, right: this-year separates put together by Kasper for J. L. Sport . . . mixing whitened lilacs and mauves . . . mixing herringbones with plaid with stripes . . . mixing a fuzzy mohair muffler and angora-ish pull with a chopped raincoat that shines like patent. The coat, of polyurethane-coated cotton (Aerlab fabric), about $120; Woolmark tweed pants (F. W. Tipper fabric), about $54, pullover, of lamb's wool, rabbit's hair, nylon, about $30; cotton plaid shirt, about $22. All at Miss Bergdorf of Bergdorf Goodman; J. P. Allen; Joseph Horne; Stanley Korshak; I. Magnin. Accessory information for both pages, on the next to last page of this issue.

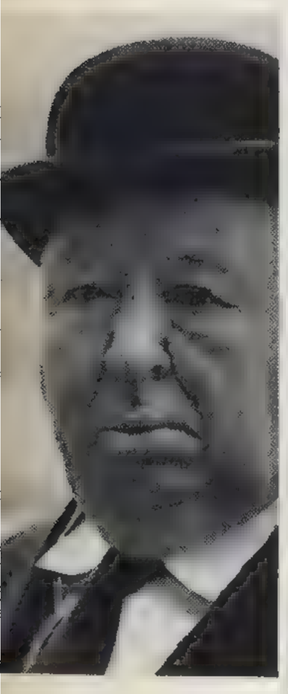
SUPER NATURALS

News in pants and tops: they go together. By color, tone, or texture, they connect, look thought-through—it's the difference between yesterday's separates and today's.

[illegible] the oversized top right—pale [illegible] with more pale blue showing through the Glen plaid wool pants, and tones of brown picking up everywhere else. Pagoda Sport by Bernhard Woodenware; Duplex International fabric; and pants (Kent Avenue, Seventh Avenue). About $90. Available late August at Neiman-Marcus; Saks Fifth Avenue; Lord & Taylor; Stripped jacket [illegible] below right—clear-sky blue turned out with a hood over the most naturally cosmetic blues you could hope to be in: pale cotton shirt, paler flannel pants, both in a gingham check . . . plus bright, fuzzy beret and soft [illegible] scarfed at the neck. Dacron jacket (Borg Textiles), Dacron-and-cotton shirt, wool pants, by Günter for Project 2; about $165. Saks Fifth Avenue; L. S. Ayres; Swanson's; Neusteters. Suede wrap, opposite—the easiest coat ever invented—tied over matching pants, in that lovely warm camel-y brown that suède is naturally. By—naturally—Bonnie Cashin for Philip Sills. Coat, about $298; pants, about $138. Available end of August at Lord & Taylor; Jacobson's; May D & F; I. Magnin. These ten pages: Franklyn Welsh makeup, coifs. As for the hair itself, when clean and shining is the idea. Wella Herbal Shampoo is a natural. Accessories, next to last page.



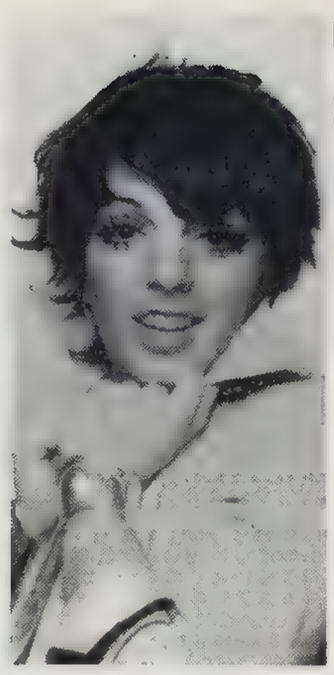
PEOPLE ARE TALKING ABOUT



. . . The new power of women, on and off the floor, at both the Miami political conventions—about 37 percent of Democratic delegates are women, 27 percent of Republican delegates; four years ago the figures were 13 percent and 17 percent, respectively. This year, the fight was for platform planks. The newly organized women hope for guarantees of Cabinet posts and perhaps a Vice-Presidential nomination four years from now. . . . **ALFRED HITCHCOCK,** left, once again brilliantly up to no good in Frenzy, his first top-form movie in years, and his aging schoolboy charm: "Murders are almost as popular as TV dinners."

PEOPLE ARE TALKING ABOUT . . . The Man Who Loved Cat Dancing, Marilyn Durham's first novel that has the bite but not the scope of Gone With the Wind, another whopping first novel, and a heroine made up of equal parts grit and eau de cologne. . . . The recently published study by a British doctor that points out that people whose surnames begin with R to Z tend to live twelve years less than those whose names begin with A through Q. . . . George Bernard Shaw's crack, from a letter recently discovered in a cache of nearly 650, "Love is a mystery . . . until you've gone through it." . . . **ANN MILLER,** the Technicolor star of those 'forties and 'fifties M-G-M musicals, left, in a revival of the kick-away Cole Porter musical Anything Goes, with a new book by Wyatt Cooper, that opens in St. Louis August 14 and will probably end up on Broadway.





PEOPLE ARE TALKING ABOUT . . . **LIZA MINNELLI,** AT THE TOP, ALWAYS ON, WHO, YEARS AGO, SAID TO HER MOTHER, JUDY GARLAND, ON THE TELEPHONE, "I'M SORRY, MOTHER, I CAN'T COME TO YOUR WEDDING. BUT I DO PROMISE TO COME TO THE NEXT ONE."

PEOPLE ARE TALKING ABOUT . . . Peace from Nervous Suffering, *a self-help best seller, by Dr. Claire Weekes, that suggests, in addition to positive thinking, that bad emotions are simply emotions turned inward.*

PEOPLE ARE TALKING ABOUT . . . **RANDY NEWMAN,** extravagantly funny, with his wispy, toy-lion voice, and his new album Sail Away, particularly one of the love songs in which he tells his girl friend to take off her dress and her shoes but to leave her hat on. . . . **DANIELLE HUNEBELLE,** the French journalist, and her book, Dear Henry, about her schoolgirl crush on Henry Kissinger, President Nixon's chief adviser, including a picture of Kissinger in bargain-basement blue pyjamas at seven in the morning opening his door to a television crew, perturbed because he can't open his safe filled with the day's secret papers. . . . The exhibition of James Rosenquist's work at the Museum of Contemporary Art in Chicago, overpowering, charged with the vast energy Rosenquist learned early on, painting mammoth billboards in Times Square.

PEOPLE ARE TALKING ABOUT . . . The silly-serious fight among a clique of pessimistic American psychiatrists who predict an epidemic depression soon as a result of future shock and the downed dollar. The Blue Plague? . . . The splendid exhibition in Florence of sculpture by the British artist Henry Moore, some pieces placed on a terrace high above the city that seems to float off into the gloaming

PEOPLE ARE TALKING ABOUT . . .
The explosion of fantasy tours and cruises, including Pan Am's Dracula tour, a pilgrimage from crypt to crypt in the real-life Transylvanian Mountains, conducted by experts. No mention, however, is made of garlic or crucifixes among the hints on what to take.

PEOPLE ARE TALKING ABOUT . . . **ANNA KARINA,** below, coolly beautiful, provocatively mysterious in the film version of The Salzburg Connection, the high-tension thriller by Helen MacInness centered on a box containing the key-list for a Nazi comeback, dropped by the Germans in an Austrian lake at the end of World War II.



PEOPLE ARE TALKING ABOUT . . . THE SIGN, IN BIG RED LETTERS, PAINTED ON A WALL NEAR THE PANTHEON IN ROME THIS SUMMER: "EVERYBODY GO HOME."

Elvis Presley

THE RETURN OF
THE BLUE SUÈDE VOICE



At thirty-seven, a bit on the teddy-bear side, Elvis Presley, in a rare portrait, right, has caught on a whole new audience, too young to remember him but bored with the rock revolution he set off. Without an echo chamber, his voice is small and smooth, but his presence sends out an electric jolt that can make even the most jaded audience squeal—from the purple-haired matrons in Las Vegas who crave his sly sexiness decked out in white with a gold-lamé-lined cape, shimmy slowed down to a simmer, left, to the 35,000-strong audiences in New York's Madison Square Garden. Elvis Presley said, "I just sing. I let the audience do the work."

OLIVIERO TOSCANI





Living the LOFT LIFE

Four young women with the commitment and grit to blaze new trails for art

BY BARBARA ROSE

If the times are changing, and I think they are, one of the most significant signs of change is the increasing prominence of women on the art scene. Suddenly, museums exhibit art by women, art magazines run cover stories on women artists, newspapers review exhibitions by women as they never have before. There appear to be more women artists in America than ever before in history. I say *appear,* because it is not essential whether the number of women artists is greater now or not; the important thing is that they are at last visible.

The reason they are visible must inevitably be traced to the "consciousness-raising" efforts of the feminist revolution. The majority of women artists are individualistic non-joiners, more involved in making the revolution than in talking about it; but the consciousness that women *can* be serious artists is being developed by a group of artists and critics within the women's movement. On the West Coast, Miriam Schapiro and Judy Chicago have found an innovative approach to art education for women at Cal Arts, as the new California Institute of the Arts is familiarly known. (Continued on next page)

SYLVIA STONE, who began as a painter of bold hard-edged images, soon turned to freestanding three-dimensional forms. In her Plexiglas sculptures, the use of three dimensions permits her to explore qualities of light, color, and space in new ways. Her increasingly complex recent work consists of environments of several related shapes. Both simple and precise, these shapes have an authority and elegance. An important expressive element: the seeming contradiction between large solid objects and the transparency of their material.

ROSEMARIE CASTORO, among the first artists in New York to paint virtually monochrome paintings, has rejected color in her new works in grisaille: paintings and three-dimensional structures developed out of a series of drawings on gessoed Masonite. "The panels of graphite drawings grew, stood by themselves, and became room spaces," she said. "The corners turned and brushstrokes snapped away and landed smack on the existing brick walls of my studio." Now, using a broom as a brush, she continually experiments with new techniques.

VOGUE, August 1, 1972

DUANE MICHALS

rosemarie castoro



The loft life

(Continued) Realizing that a major barrier for women artists is their lack of manual skills, their unfamiliarity with the tough physical work of making ambitious art, they are teaching girls to stretch canvas, to do carpentry, and in general to develop the means necessary for becoming independent and able to live and to work alone.

Because of such efforts, women are equipped for the first time to create images as bold and powerful, as commanding of our attention as those of the men who invented the large scale of American art. Making big works posed a serious problem for women because of the taxing manual labor involved. Besides the sheer physical difficulty, there is the added problem that large work can't be made in apartments or conventional studios but requires the vast spaces of the industrial loft. Such lofts have been widely used as artists' studios since the late 'forties, when the scale of American painting suddenly escalated from the comfortable atelier dimensions of the easel painting to the challenging mural scale of the "big picture," as the first larger-than-life paintings of Jackson Pollock, Clyfford Still, and Barnett Newman have been called.

Loft living requires special talents. Rats and roaches must be eliminated first. Then the machinery left over from the period of light manufacturing has to be torn out, the floors scraped, the walls painted, the kitchen and bathroom facilities, however modest, installed. Until recently, when New York City passed a law allowing artists to live in the lofts where they worked, lofts were inhabited clandestinely. Today, in downtown Manhattan, one sees the initials "A.I.R." that stand for Artist in Residence outside numerous old buildings which are slowly being converted from sweatshops into artists' studios. A surprising number of these artists in residence are women who have the special kind of guts it takes to live alone in neighborhoods deserted at night and to transform physically a space designed for industry into a place where they can both live and work. Such a continuity of living and working is essential for the professional artist. That women are now physically and psychologically prepared to live in lofts, to experience the discomfort of makeshift plumbing (which some install themselves), to rough it in the style of their male counterparts, is news. For the first time women are equipped to make art on an equal footing with men, because they can work with the same materials and techniques and on the same scale as men.

Women (Continued on page 124)



NANCY GRAVES' life-size camels, with their eerie presence, fine craftsmanship, and realistic detail, gave the unshockable art world a jolt when they were first exhibited in New York in the late 'sixties. Since then, Nancy Graves has made several films, constructed environments of bones, feathers, and wire that evoke primitive rites, and executed an extraordinary series of paintings balancing the abstractness of the tiny strokes that cover the canvas against a strong image suggesting antediluvian creatures. A leader among a new group of artists investigating mythic and archetypal themes, she is one of our strongest young artists.

SUSAN CRILE, a color painter who chose complex patterning based on Oriental rug designs instead of the simplified images of geometric abstraction is among the many American painters indebted to Matisse, especially to his painterly paintings of the 'twenties and 'thirties with decorative patterns played off against one another. Because she slips the "rug" asymmetrically off the canvas, Susan Crile creates an ambiguity between the brilliantly colored painted surface and the literal image of a rug.

VOGUE, August 1, 1972

DUANE MICHALS



FALSE ENERGY:

what it is, how to avoid it and build new power

BY MELVA WEBER

What is false energy? We all know the spurt of adrenalin power that gets us through a crisis of fear or anger, a stage appearance, a winning set of tennis, a dash for the train.

We know, too, some people who "live on their nerves" in chronic anxiety or excitement, constantly revved up, doing without rest, without proper food. How long can that go on?

When it does go on—and on—deficit spending of energy carries some real risks. We must pay back what we borrow, and the occasional justifiable burst of speed is usually followed by a pooped-out spell from which we recover slowly. In extreme conditions, when the human body and mind are driven until even the borrowed energy is used up, total exhaustion follows, bringing permanent damage or death.

The body's source of power is ATP, adenosine triphosphate, the substance that releases energy within our cells by splitting into ADP—adenosine diphosphate—and phosphoric acid.

We eat, we breathe. Bodies move through days and nights of a lifetime in intricate, usually unfelt rhythms, the flow of energy part of the cyclic pattern. The oxygen we breathe fires the food we have eaten. In times of stress, when great outpouring of strength is called for, the oxidation process alone cannot meet the power demand. We breathe hard, pant. Still there is not enough energy. Stored in the liver is a limited supply of a biochemical fuel, glycogen. Muscles borrow this substance and convert it to energy during strenuous effort. It will take a little time to pay back such energy, borrowed from the body's capital resources. Rest is essential.

As Dr. Hans Selye, father of the theory of biologic stress, studied the ways live creatures react and respond to being hurt or being sick, he constructed a larger framework of the ways we adjust—or fail to adjust—to life's pressures and forces on our minds and bodies.

When destructive stress is placed on a laboratory animal and goes beyond the organism's power of resistance, the creature shows a triad of breakdown symptoms. The adrenal gland enlarges; the thymus and related lymphatic glands shrink; and deep, bleeding ulcers appear in the stomach lining. Dr. Selye found that the three symptoms always appeared together, no matter what substance he might give to experimental animals. Such interdependent lesions are called a syndrome.

Dr. Selye had been working on a human disorder that he thought of as "the syndrome of just being sick"—general malaise, diffuse pains in the joints and muscles, digestive upset, loss of appetite, and loss of weight. One day, two pieces of the puzzle clicked together. The experimental "triad" of damage could be brought on in laboratory animals by just about any toxic substance. The "just being sick" disease in man could be brought on by any number of stresses, diseases, drugs, or just about anything the body or mind didn't like. It began to look as if the human syndrome was the clinical equivalent of the laboratory triad.

A wound or a bad day at the office, a love affair or competition in the Olympics—all pull on the body's resources, all may demand extraordinary energy. Dr. Selye's *general adaptation syndrome,* the now classic G.A.S. concept, embraces another three-stage pattern. Apply stress, and the organism first responds with an alarm reaction; continue the stress, and the organism develops a stage of resistance, fighting back with all its biochemical resources. But if the stress still continues and the organism cannot win, the third stage—surrender and exhaustion—sets in. One by one the bodily functions fail, until a vital process stops, and the creature dies.

Many times during our lifetimes we go through the first two stages of the G.A.S. To go through all three stages, of course, would be final.

Managing body energy means taking informed care of health; it does not mean avoiding all exertion. For vitality, it's good business to know how to "borrow" energy in times of need —and to know how much can be borrowed safely and how to replace and restore the physical power drawn from the body's reserves.

One important energy repayment method is adequate rest. Obvious? Yet far too many people put off this repayment until dangerous exhaustion—with its vicious component of sleeplessness—sets in.

Reporting on research into sleep deprivation, the science writer Gay Gaer Luce has shown why the body needs regular rest. Volunteer test subjects were kept awake for four days. During the first part of the test, the subjects had what seemed to be increased energy. But it was energy coming out of emergency stores. Their bodies were synthesizing substances not usually utilized for energy. By the fourth day, even this emergency supply was running out. Energy-giving ATP, the direct source of ADP, was becoming exhausted. At that point, the test subjects began to have hallucinations and behave in a psychotic manner. If such stress were to go on, the result would have been physical and mental breakdown.

The stress of strenuous muscular effort demonstrates a similar need for rest at the right time. When muscles can't get enough power from the oxidation of food energy, they switch over to the liver's glycogen reserves as a power source. The conversion process for releasing this energy, called glycolysis, produces lactic acid in the blood and muscle tissues. Intense, sustained muscular effort can cause acute body acidosis. When, for example, a long-distance runner collapses at the finish line, his blood may carry so much lactic acid that he requires an hour or two of rest before he recovers and the blood returns to normal.

In simple work output, Dr. Rodolfo Margaria wrote in *Scientific American,* such an athlete could exert thirty times the amount of muscular power (in other words, could do thirty times the work) by breaking the task into short runs with recovery periods in between. Pacing of effort and rest intervals gets an astonishingly greater amount done than does relentless drive.

For people who get a biochemical "high" without drugs, the false-energy component—with all its hazards—runs high. At The New Jersey Neuro-psychiatric Institute in Princeton, Dr. Carl C. Pfeiffer conducts clinical research and treatment of patients who have schizophrenia, a group of mental disorders affecting perceptual functioning. Dr. Pfeiffer holds both M.D. and Ph.D. degrees and during his long professional and scientific life has been a professor and, in two medical colleges, chief of pharmacology. He re- (Continued on page 113)

13 POWER-HOUSES

Dynamos or workaholics? Are they committed, challenged, or riding the satisfaction of work and more work?

BY BARBARALEE DIAMONSTEIN

BELLA ABZUG,
CONGRESSWOMAN

With me it's the challenge. Just as you feel as if you were going to fall down from exhaustion, there is a challenge that creates self-induced adrenalin. It's like an injection of propulsion. I don't know if it relates to physiological differences—who's healthy? With me it is psychological and ideological; the people's response charges me like nothing ever has before. I get up at about six or seven in the morning and go almost eighteen hours a day, unfortunately. There is no choice. You make a commitment and people begin to count on that commitment and you can't stop. Everything except work in my life has been cut down, but it's a lot of fun in a strange way. I see things happening and I see myself playing a part in them and that's enjoyable. Come what may, there'll be more women in the political power structure because they are really accustomed to long hours—women's work is truly never done.

DR. DENTON COOLEY,
SURGEON-IN-CHIEF OF THE TEXAS HEART INSTITUTE

The capacity for work is not easy to explain. Anyone who is deeply involved works because he enjoys his work more than hobbies or recreation. Work becomes a hobby, and there is great satisfaction from achievement. I believe there is no more satisfying profession than medicine, and I feel a constant excitement about the rapidity with which advances are being made in heart surgery. I want to be a leader, an innovator, an explorer in this new field. This is the major reason for my energy. A healthy body is necessary to a vigorous life. After all, everything in our bodies is a servant to the brain. Life is made up of work, rest, recreation. Everyone must make his own compromise with these three factors of life, but he cannot eliminate any one of them. Anyone who claims he lives without rest is not living or is not telling the truth.

BESS MYERSON,
NEW YORK COMMISSIONER OF THE DEPARTMENT OF CONSUMER AFFAIRS

I believe that energy comes from unexpected places, from all the strengths that too many women regard as weaknesses—gentleness, compassion, curiosity. It's time we all discovered where our real strengths are. I'd like to see the President make one of his phone calls to a young doctor in a ghetto clinic, or a young father guiding his mentally disturbed child through her lessons, or the storekeeper who works sixteen hours a day and still has the strength to be gentle and understanding with his customers and family. Perhaps we've been looking for the wrong kind of strength in ourselves. I grew up in a cooperative in the West Bronx. It was filled with newspaper writers, skilled artisans, teachers, musicians—and ferment, the sort of energy that reaches out to other people.

WILLIAM O. DOUGLAS,
ASSOCIATE JUSTICE OF THE SUPREME COURT OF THE UNITED STATES

Work is a matter of intelligence, interest, and what one's horizons may be. Some people go in for collecting buttons, stamps, or art—others go in for carpentry. My hobby has always been the out-of-doors, conservation, and problems relating to rivers. I have been hiking, canoeing, fishing, climbing all around the world all of my life. In order to do all this you have to have a lot of energy. If you are really interested and have the energy, you acquire the discipline. Getting away from the city and being in touch with nature is what propels me.

MARINA WHITMAN,
THE FIRST WOMAN APPOINTED TO THE PRESIDENTIAL ADVISORY GROUP, THE COUNCIL OF ECONOMIC ADVISERS

I have always gone at things my own way. Real energy comes from knowing your own mind. As an undergraduate, I had one course in economics; and I learned from my first job as an Administrative Assistant that I had to go on to graduate school. I was young, impatient, and my first boss tried to discourage me by saying I was guilty of escapism. So I made a commitment . . . I have never not worked. When my two children were smaller, what I did was at an entirely different pace, with more flexibility. When I was in school, I went home between classes. Now, I have to be on the spot. Still, I always try to be home for dinner, but one of the hazards of being the first woman economic appointee is the demand to speak everywhere. To keep my professional and personal life in balance, I spend a lot of time saying no.

THE REV. JESSE JACKSON,
PRESIDENT OF OPERATION PUSH (PEOPLE UNITED TO SAVE HUMANITY)

You can't be in two places at the same time; but if you have a cause for which you are living, then you can endure by any method and your capacity for work is infinite. I don't work for a salary, I work for a cause. I don't need an alarm clock to wake me up in the morning. My cause awakens me. I get spiritual fulfillment from my work. If you are working for somebody else's cause and are paid, you might get filled but not necessarily fulfilled.

GLORIA STEINEM,
EDITOR OF MS., WRITER

What propels one is the hope, even if it is illusion, that you can make a difference. The commitment to an idea helps. One test of work at the magazine is whether we are each doing what no one else can. That's a creative test and obviously not true for many people. . . . I seem to myself to be quite lazy, spending too much time on little things. I never work according to pattern, because sometimes nothing seems like work, everything is so integrated into my life. I've never had a "job" and never worked in an office until the magazine. The one thing I really don't like is to know what I'll be doing next year. If I can, I like to spend one day a week just loping around, a rather European view, I've been told.

TEDDY KOLLEK,
MAYOR OF JERUSALEM, CHAIRMAN OF THE BOARD OF THE ISRAEL MUSEUM

I don't think that I am basically ambitious; but, in a city as poor and problemed as ours, either you do the job or you get out. At the moment you have the feeling that every little move you make might contribute to peaceful coexistence in Jerusalem. How can you say no when you see people in difficulties, or city problems that are capable of solution? So you eat a little more, and it gives you more strength, and you sleep a little less. I get about four or four-and-one-half hours rest a night, but I've learned to sleep a little during meetings. I've always worked a lot, but in spurts, like during the '48 War of Independence, or the last several months before the opening of The Israel Museum. Never have I sustained the pace for as many years—it's been six—as I have now. It is really be- (Continued on page 115)

Jerry Berenson

—A NATURAL GIRL





"I prefer really earthy, old, or tribal jewelry with a sense of history...."

JACK ROBINSON

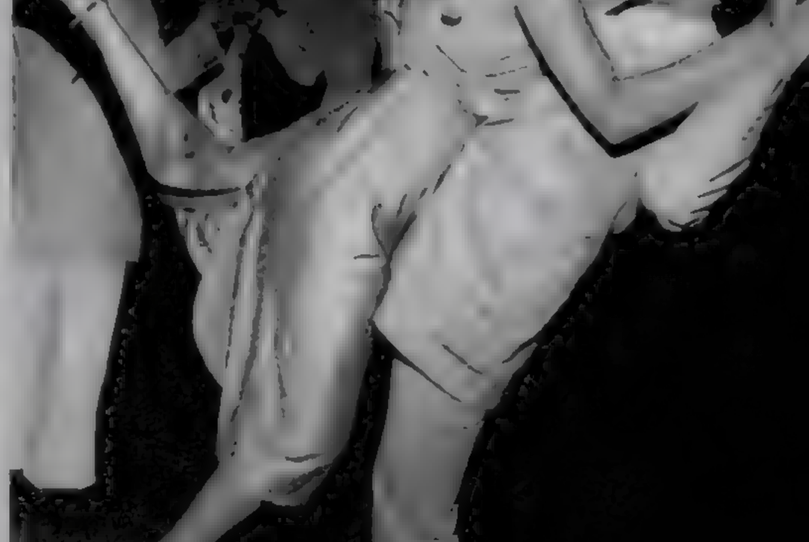
Tall, slim, with sea-green eyes and a splash of honey-blond hair—there was a time when a girl might have coasted forever on Berry Berenson's charm and good looks. That was yesterday. Berry is today. Out in the world and on her own, involved with her life, her work, her friends....A visitor to the city, making the parties-and-openings round, said: "In New York everybody falls all over you saying how happy they are to see you. The only one who really seems to mean it is Berry Berenson."...Berry makes friends as naturally as breathing, and is generous in her affection for them. She has that quality of putting others at ease, and a rather touching trust and openness. A responsible young woman, she is a crack photographer (for Vogue, Life, record jackets, books, and advertising), with an unselfconscious dash and style that make her one of the great girls who spark up the New York scene. ...Jeans are a daytime uniform for Berry but she gives them a snap of her own by piling on a collection of one-of-a-kind accessories. *Opposite,* the gold bumblebee signet ring was her father's; coral-and-gold heart ring, a present from her beau, painter Richard Bernstein. *Above,* Berry and Richard at the Gimpel & Weitzenhoffer Gallery where his paintings are now on view. Her American Indian antique white-shell-and-turquoise necklace, another present from Richard. White denim jeans suit, $64 at San Francisco New World Clothing Trust, 1207 First Avenue, New York City....

JACK ROBINSON

berry b.

"I love the sun and probably spend too much time in it...I use a natural lemon sun cream—just because it smells so delicious...."





Berry covering the opening of Halston's fall collection with her trusty Nikon, *opposite page, top.* Gear for this, jeans. ...*Middle,* backstage after the show with close pal Halston. ...*Bottom,* at the Tower Delicatessen (Berry lives upstairs), where they take messages and packages for her, hold the keys for the plumber, watch out for her dog, Squadgy....*Opposite, large picture:* Some of the Berenson glow comes from the sun...on Fire Island, she's in jeans and a red-and-white striped stretch top from Bloomingdale's, ivory bracelet, and a clank of trinkets on a gold chain.... After the sun, *above,* long cold fruit juice...natural crinkle-cotton top ($20), matching long skirt ($45). Both at Serendipity 3, 225 East 60th Street, New York....*Left:* "Jogging is supposed to be good exercise, but is only fun at the beach." Semi-serious jogging suit of blue-and-white checked gingham, $45, to order at Sibley & Coffee, 37 West 57th Street, New York....*Right,* the night Berry and Richard won a trophy in the jitterbug contest at the "Fabulous Forties" benefit party. "I'm not usually so 'period,' but it was hilarous for that evening. The gold lamé dress is by Stephen Burrows. The shoes are silver and gold with the highest heels ever."

berry b.

"Jewelry
that you love
seems to look okay
with jeans or with
a long dress...."

White is a natural for Berry's blond good looks. The white, above, a long robe of the sheerest wool designed for Paris Collections by another friend from the fashion world, Fernando Sanchez. "It's to wear at home, but so beautiful you hate to keep it there." $150 at Martha.... *Right:* "My bike is white and I go everywhere on it." Cycling wear—white pants and brown plaid wool jacket by Scott Barrie for Barrie Sport. Jacket, about $70; pants, about $58. At Henri Bendel; Lillie Rubin-South and West.... *Left,* Berry's white halter top with sailor collar (of Enkalure nylon), about $24 at Kamali, 229 East 53rd Street, New York.... *Far left,* Berry collects off-beat jewelry—"I almost always wear the same pieces. Once you find something you love, you want to have it on with jeans in the day and with a dress at night. And it always seems to look okay." The okay lineup here includes an African snake bracelet of ivory, a present from her sister, actress Marisa Berenson. The silver bracelet set with cabochon carnelians—the one that looks like three—from Afghanistan; silver-and-turquoise bracelets, American Indian....

JACK ROBINSON

"I love white. I even chose my Rallye bike because it was a white one. I ride it all over town...."

The NATURAL approach to BEAUTY now—

news from the ground up

Out of the ground is where the news is growing—all the natural herbs, fruits, vegetables, and grains that are now being discovered—and rediscovered—as effective and appealing ways to improve the looks of skin, of hair, of the whole body. The idea started in off-beat areas—with the young and the nonconformists who, after delving into natural foods, figured they wanted natural benefits inside and out. Looking for news, they unearthed the old—honey and almond, cucumber creams, oatmeal masques, fruit masques, and a lot of other wonderful grandmother's-day procedures. By now, the natural idea has reached the beauty establishment; nearly all big beauty-product-makers are finding great new ways to use natural ingredients.

Some natural cosmetics—lemons and avocados—are so natural they can be picked right off trees and used, no mixing or fixing needed. A piece of lemon rubbed against the face makes a fine astringent, restores acid balance after washing with soap. Same is true for hands; lemon juice counteracts detergent-damage, bleaches tobacco stains. Lemon peels can be tossed into bath water, rubbed over arms, legs, feet; their natural oils make skin soft and tingly-fresh. Avocados are equally versatile—their creamy pulp can be mashed and used for a facial to brighten the skin. The pit can be massaged up the throat for lubrication and exercise. The inside of the peel, slightly sandy and oily, can be scrubbed over rough skin. Then, of course, both can be eaten to good advantage.

Naturals are to enjoy. As one dermatologist said, "I'm not sure they're better than the pure lab cosmetics, but who can deny the sybaritic pleasures of rubbing one's hands in a fragrant, leafy-green cream or the tangy suds of cucumber soap." Surely these naturals are the best-smelling, most luscious things that ever coddled skin, and if a bright glow of health comes along—fine. There are benefits to the psyche, too, from being in tune with nature (which might, at the moment, take the form of a delicious—and erotic—bath oil . . .). Now coming from the Big Labs, naturals are juiced up with the advantage of highly professional chemistry, and the recognition of a modern woman's needs. Picking from the many available skin-care products, a few examples: The skim-milk line of Ultima II from Charles Revson, who calls skim milk "a remarkable natural resource for skin care." Whole milk is used in a group of skin-helps from Estée Lauder whose chemist tells us pure milk is one of nature's best-known soothing agents. (We also know that milk is the great white way to protein.) Strawberries and lemons are on Max Factor's California fruit stand. Also from California, where naturals first made it—Aida Grey of Beverly Hills roots for ginseng; Nutrilite (the come-to-your-house people) uses agave fruit as a skin-softener in masques, moisturizers. Even lipsticks are going natural—notably, new Super Luscious Lipstick from Ultima II, with sweet almond oil that gives super luster (page 91).

Every decade or so, a star is born in the beauty world. Some flicker awhile and die—as Broadway might say—but some endure and become classics. The star now, with good reason to be around for a long time, is **Protein**. According to the chief chemist of one of the biggest cosmetic houses, "Protein does lend a great benefit. We use the kind that's derived from animal collagen—skin, bone, cartilage—the same protein that's in human beings. This protein, when applied, becomes substantive to the skin or hair; that is, it becomes part of it, attaches like a film, strengthens. On skin, it seems to fill in lines; with hair, it could smooth damage." With science on its side, no wonder protein's getting star billing from so many beauty-manufacturers now. A few examples: Coty has incorporated hydrolyzed protein in almost everything—lashes, makeup, and all. From Revlon, there's protein in eye makeup and nail help, their Protein-Fortified Primer is a start for better nails. "rrp" was one of the first to catch on to the value of protein in nail strengthening. Frances Denney makes a proteinized eye-lift for under makeup. Amino-Pon shampoo, proteined, comes from Redken (a protein pioneer). Mennen's Protein-21 shampoo. Helene Curtis's protein hair conditioner, spray, a protein-perm. And the newest, Breck's Basic Hair Spray with protein texturizers. We could go on and on.

Fruits for the face. Do-it-yourself masques—on advice from the Aida Grey salon in Beverly Hills: Apples for smoothness. Lemons, oranges, grapefruit, as tonic and antiseptic. Grapes as tonic for facial muscles. Apricots and peaches to refine skin. Black currants to protect skin capillaries. Pears for moisturizing. Strawberries for "velvetizing." Directions for all: crush pulp, or squeeze juice, in a non-metallic container. Apply immediately. To make these fruit masques more effective, wear them for a brief time under the sun. Or on a slant-board. Or in a warm bath.

UNEXPECTED NATURALS, BECAUSE THEY ARE SUCH OLD FRIENDS. . . . MINERAL OIL, A MAINSTAY IN CLEANSING CREAMS FOR OILY SKIN. TALC, A NATURAL MINERAL, USED IN FINE FACE POWDERS. BOAR BRISTLES, ON YOUR BEST HAIRBRUSH, MADE FROM NATURAL BOARS. COCONUT OIL, AN OLD-FAITHFUL PART OF HIGH-LATHERING SOAP SHAMPOOS. SPONGES THAT ONCE LOLLED ABOUT—AS LIVING ORGANISMS—IN THE OCEAN NOW SMOOTH ON YOUR MAKEUP. AND CASTOR OIL FROM CASTOR BEANS, AN ESSENTIAL IN ALL LIPSTICKS. GLYCERINE FROM NATURAL FATS AND OILS, FOUND IN MOISTURIZERS, HAND LOTIONS.

Herbs, always do-gooders, are especially good for hair, and turning up currently as popular ingredients in hair products. Each does its thing: Coltsfoot opens the scalp's pores. Yarrow, birch, and speedwell soothe the scalp, relieve irritations. Camomile helps allergies. Nettle makes for growth and shine. Rosemary is a scalp-stimulant. Horsetail is another soother. Juniper and arnica add fresh fragrance. Some herbal shampoos have extra hair-treats added. A few samplings: Clairol's herbal shampoo with protein, wild flowers. Clinique herbal shampoo with vitamins. The whole Azurée line of herb-packed hair products, by Estée Lauder. . . . For unsnarling, another plentiful natural—balsam, a resin from trees. Latest from Wella, who made balsam famous: their Balsam Conditioning Shampoo that shampoos and conditions all at once.



MIRANDA'S A NATURAL

Miranda Barry has thick natural red-gold hair, clear green eyes flecked with gold, translucent skin dusted with freckles —coloring that makes you think of sunlight on clean water, russet apples, and fresh cream. . . . "What really picks me up, what's really revivifying is to take a long walk in the woods and to shower under a waterfall." (Especially the falls near Stanford University, where, in June, Miranda graduated with honors.) . . . A promising young actress, she's traveling in Italy this summer, then on to London where she will audition for the Royal Academy of Dramatic Arts. She has a lot of theatrical wood in her family tree—her grandfather was playwright Philip Barry; her father, Philip Barry, Jr., is a CBS Television producer; and her mother, Patricia, is a regular on the daytime television series Days of Our Lives. . . . Miranda's cat, Charlie Brown, has nice silky fur almost the same color as Miranda's hair. We're not sure what Charlie does, but Miranda rinses her hair with fresh-squeezed lemon for sparkle, swears by lots of brushing (with natural-bristle brushes) for polish. . . .

NATURAL beauty

Natural talk—defining terms

Along with the new interest in natural foods and natural cosmetics, comes—naturally—a wave of new terminology. Here, a few of the words which, by our count, have been used (and misunderstood) the most. . . .

NATURAL—

occurring in the ordinary course of nature. For a substance to be called a natural, it must, at one time, have been a living thing.

ORGANIC—

to a chemist, it means containing carbon compounds. To the rest of us today, it means grown without the use of chemical fertilizers. To be an "organic," something must first be a "natural."

BIODEGRADABLE—

this tells us that a material can be broken down, by natural processes, into matter that can be reabsorbed into the biological system. In other words, if something is biodegradable, it won't be around forever in its present form.

RECYCLE—

to make a new, usable product out of the substance of an old one that was, luckily, biodegradable.

ECOLOGY—

the mutual relationship between organisms and their environment. Those organisms can be anything from ants to tigers to us, and ecology for any species implies the kind of environment needed to survive.

ADDITIVE—

an extra ingredient which, in foods or cosmetics, can be considered a hero or a villain. Heroes can be fortifiers (extra vitamins, iron, etc.), and possibly preservatives; villains—in the world of naturals—are artificial colorings, flavorings, chemicals with dubious side effects.

NUTRITION—

the study of foods and their effects on the body after they're eaten. Different from "dietetics" which tells us what to eat; nutrition tells us why.

Vitamins—a place for our protection money?

No question—vitamins do protect us from weakness and disease. Controversy about them has not been do we need them, but how much of them do we need, and from what sources. Now that many basic vitamin requirements have been established for our protection under ordinary conditions, there are scientists who are pursuing the matter further—much further. Some dedicated groups are onto the fascinating possibility of massive dosages for protection against mental disorders (see Mega-vitamins, page 98 of this issue). Others are considering vitamins—especially vitamin E—as a protection against air pollution. A group at the University of California at Davis has found in experiments that with a higher consumption of vitamin E, a natural anti-oxidant, the lungs are more protected from pollutants that peroxidize the lung cells. This group suggests that persons exposed to smog take vitamin E in at least the Recommended Dietary Allowance (a figure higher than Minimum Daily Requirement). . . . A useful, though perhaps less lofty, kind of vitamin E protection is Mennen E, a deodorant made with vitamin E. Perspiration doesn't have an odor until it comes in contact with bacteria on the skin, and then with oxygen in the air. So the addition of vitamin E—again using its anti-oxidant qualities—prevents this contact, thus prevents odor. Protection, indeed.

For every belief, there are non-believers—which, again, is only natural. (We understand that there is still a World-Is-Flat Club, though membership—since space photography—is dwindling.) So it's not surprising that there are some people who are less than enthusiastic about the trend toward naturals, one of them a famous dermatologist who, while non-believing, admits to a few natural-type routines of his own. As he puts it, "There is no doubt that in many vegetables and plants, there are helpful things. Poultices of tomatoes, or cucumbers, and such, are soothing and cooling. But there's not much of any therapeutic value. However, I do use cold compresses of milk and water to this very day. I find it a most effective, soothing, non-allergenic, safe, cheap compress for people with allergies—half milk, half water, and ice cold."

Ancient makeup naturals—the Moroccan idea of kohl smudged on the eyes, henna smoothed or streaked on the face and body, both packaged in what looks like museum-piece pottery vessels (see lifesize at right). The little urn of kohl at the top—that's a mirror pressed into its side—has a stick-applicator; idea is to outline eyes with the side of its point, or dab it on fingertips to spread over eyelids (its dark silvery-grey shadow makes for timeless feminine mystique). In the bowl, below, is henna in dry form; here, you dab with dry fingertips to use it as a soft-tone blusher, or with wet fingertips for stronger color—lipstick or, for the fun of it, Moroccan designs on hands or arms. These, made in this country to U.S. cosmetic standards. At Lord & Taylor; Henri Bendel; Serendipity 3, 225 E. 60th St., N.Y.C.; or by mail order to True Earth Cosmetics, 440 E. 56th St., N.Y.C.



"i" is where the natural girls go for honey beeswax lipstick, strawberry creams, and the like...all in a pretty acid-green-and-white conservatory of a shop at 229 East 60th Street, New York....

Semper Natural, the two-hundred-and-twenty-year-old experts. . . .

Caswell-Massey beat everybody to the punch. Since it began in 1752, the pharmacy has been dealing in naturals. More than a century ago, they began whipping up natural cucumber into creams, soaps, and other edible-smelling helps for the face and body. Sarah Bernhardt was a big fan of these in the 1880's (and you will remember that her carriage was drawn through the Paris boulevards by a flock of admirers). . . . Loyal to old friends, Caswell-Massey still offer Sarah's cucumber night cream, with Elder Flower (4 oz., $3) and they're gone down the garden path again for three brand-new creams. These are moisturizers made with the actual, pure substance of peach, banana, or strawberry. The Peach Certi-Natural is for dry skin, banana for normal skin, strawberry for oily skin. A four-ounce jar is $5 at the main store, 518 Lexington Avenue (at 48th Street) in New York. Caswell-Massey outlets which stock these and all their other natural products include: Lord & Taylor, Garfinckel's, I. Magnin, Marshall Field, and Joseph Horne. The Caswell-Massey catalogue, an engaging little booklet charmingly illustrated, is $1 by mail from the main apothecary. . . .

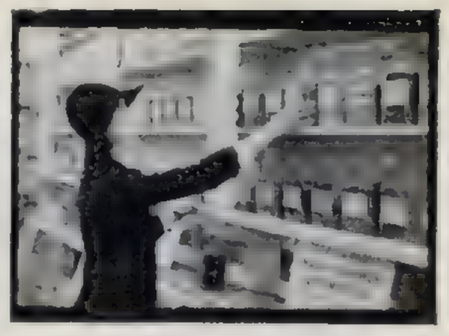


BERRY BERENSON



**Moroccan naturals—
cool kohl for eyes,
henna stain for
face and hands,
in pottery dishes**

Ahhh, Kiehl's! What a treat this venerable pharmacy is. The doors opened in 1851, and the cool, fragrant interior evokes some of the charm of those calmer days. It's all dark wood paneling, glittering chandeliers, and shelves packed with the classic herbal cures. Part of the fun is poking around through apothecary jars of motherwort and marshmallow root, fenugreek and tansy. . . . What's really pulling them in down at Kiehl's now, though, are the essences . . . tiny crystal flacons of the freshest, most exquisite perfume oils imaginable—expensive, but so concentrated that one drop of essence rubbed between the inside of the wrists sets out a pulsing wave of scent that simply doesn't stop. Everything seems to work interchangeably for men and women . . . some of the best sellers—musk, amber, and, perhaps most haunting of all, Rain. . . . Kiehl's is at 109 Third Avenue (near 10th Street), N.Y.C. Bergdorf Goodman (N.Y.C.) also carries the Kiehl essences. . . .



Smelling good, naturally. . . .

DAVID BAILEY



HAIR OVER THE WAVES: NATURAL IN LONDON AND PARIS. . . .



Now, the way it grows is the way it shows in London and Paris. . . . Severe geometrics and flying manes have gone by the board. . . . The great girls there know that a small, neat head with a controlled natural wave is the best with the new ease in dressing. . . . In London, the wave is caught back in one of the pretty plastic combs designed by Michael of Molton Brown in South Molton Street. These come in such irresistible colors that anybody who grabs up the emerald green just can't resist buying the champagne pink and the creamy yellow. The comb collector, *above*, is Sarah Cubitt, one of the best-looking of this summer's London debutantes. . . . In Paris, LouLou de la Falaise, *right*, creative assistant to Yves Saint Laurent, has a new very easy, very short swept-back natural cut done for her by Guillaume. A marvelous way to set off the clear natural gleam of healthy hair, and a breeze to deal with. . . .

MARY RUSSELL



7-DAY natural diet

The Marchesa di Montezemolo's day-by-day regime

Many women are put off natural foods by the thought of a hopelessly bland round of "crank food" dinners. The Marchesa di Montezemolo knows a better way, and has the glow and vitality to prove that hers is a great way to eat. Cathy is a tall (5'8") American married to a dashing Italian. An editor at Vogue, she runs a country house in Southampton, an apartment in New York, and still finds time for daily workouts at Pilates' gym. With the aid of a wizard cook, Argia Felici, she puts together some of the best dinners around, while never adding a pound to her perennial 130. . . . Cathy shares the plot with us, *right*, plus a few tips: "The breakfast drink gets a good stir in the blender. I drink it down with vitamin supplement pills, and I'm out of the apartment like a shot. Even if I wanted to, I couldn't eat anything more for hours. It keeps me going all day." . . . Cathy's régime, about 1,500 calories a day, is perfect for her. But before trying it, or any other diet plan, check with your doctor to see if it's right for you.



BERRY BERENSON

breakfast

M

lunch

In the office:
1 cup
LACTO YOGURT
blended with 1-oz. wheat germ and 2 tbsp. Tupelo honey
BLACK COFFEE

dinner

At home:
VEAL SCALOPPINE
TOSSED GREEN SALAD
with oil and vinegar
San Pellegrino
MINERAL WATER
ESPRESSO COFFEE

EATING YOUR WAY TO BEAUTY AND VITALITY IS THE WHOLE, THE NATURAL-FOODS SHOPS AND RESTAUSIES FROM NEW YORK TO CALIFORNIA AND



FOUR OAKES



GREEN CAFÉ



THE SOURCE

L.A.: The healthy way to eat would just naturally flourish in this outdoorsy part of the world. According to those who know, these are three of the best. . . . Green Café, 540 N. San Vicente Blvd.—a roomy brick patio tucked between an art gallery and an antiques shop. There are plants and potted flowers everywhere, and celebrities, too. It's the place right now—so popular that you should reserve for lunch by 10, or try again tomorrow. Food? Delicious homemade soup; spinach salad with fresh mushrooms, bacon, and croutons; cheeses and fresh fruits; natural bread and coffee, tea, or a glass of wine on the Green Plate Special. . . . Four Oakes Restaurant, Beverly Glen Canyon Road. Everything here is pretty, natural, and healthy as can be (including the young cooks, top row, right, in their Japanese aprons and blue-jean shorts). No menu, just a series of tasty surprises—always a soup of the day, which might be hot gazpacho or hot watercress; great everything-in-it salads; chicken stuffed with fruits. . . . You sit at tables under big yellow umbrellas beneath giant sycamore trees surrounded by potted geraniums and petunias; live music gravitates from Pergolesi to soft rock. The setting is a funny, rambling turn-of-the-century house. . . . The Source, 8301 Sunset Blvd.—the name says it. For many confirmed eat-with-pleasure-for-health people, a meal here was the introduction, and it remains an oasis of pure food right smack in the middle of the jazzy Sunset "strip." . . . Vegetarian food: super salads; raw vegetable pilaf; Source Special Sandwich of melted cheese, avocado, sprouts, mushrooms, and sesame seeds; fresh juices; Hi-Potency shakes of milk, egg, wheat germ, and fruit. Beautiful, statuesque waitresses and a flowery patio with umbrella-shaded tables. . . .

ROME: The big names here are those of your doctor and your bookseller. From one, Romans are getting vitamin pills of every letter and color; from the other, they buy Adelle Davis's books on health and nutrition (making Mrs. Davis the Roman celebrity-in-absentia of the moment). The Romans are smoking much less, even drinking less wine, but they won't give up the sun—these children of the Mediterranean take their vitamins, do their yoga exercises, and read Mrs. Davis while basking for hours. . . .

PARIS: Veggie, 38 rue de Verneuil, Paris 7. Owned by two young girls—one French, the other American—this is the restaurant where actors, models, and other fashionable Paris types, including Jane Birkin, Yves Saint Laurent, and Romain Gary go for "vegetarian, but not militant" foods such as peppers stuffed with brown rice and raisins, fresh carrot and apple juice, and, for dessert, a custard made with seaweed. . . .

T	W	T	F	S	S
THE SAME NOURISHING BREAKFAST		Small glass fresh **GRAPEFRUIT JUICE** 1 slice **SOYA-PROTEIN TOAST** **BLACK COFFEE** **BREAKFAST DRINK OF:** 1 raw egg 1 tsp. liquid vitamin B complex 2 tbsp. Tiger's Milk supplement powder 1 tbsp. Tupelo honey 1 glass skim milk	EVERY MORNING OF THE WEEK ▷		
In health-food restaurant: **SALAD OF FRESH FRUITS** topped with honey and powdered coconut **1 GLASS FRUIT JUICE** (1/3 each papaya, grapefruit, pineapple) **BLACK COFFEE**	*In the office:* **RAW APPLE OR PEAR** **BLACK COFFEE**	*In a restaurant:* Broiled **CALF'S LIVER** **MIXED GREEN SALAD** with oil and vinegar **½ MELON OR GRAPEFRUIT** **ESPRESSO COFFEE**	*In a restaurant:* **SPINACH SALAD** with sliced mushrooms and chopped hard-boiled egg yolk **BLACK COFFEE**	*In the country:* Poached **STRIPED BASS** with homemade mayonnaise **MIXED GREEN SALAD** with oil and vinegar **FRESH FRUITS** **WHITE WINE** **ESPRESSO**	*In the country:* **POLLO BOLLITO CON VEGETALI** (chicken poached with fresh carrot, potatoes, and celery) **GREEN SALAD** with oil and vinegar **FRUIT** San Pellegrino **MINERAL WATER**
At home: Homemade thick **VEGETABLE MINESTRONE** San Pellegrino **MINERAL WATER** 1 slice **WHOLE-GRAIN BREAD**	*At home:* Homemade **TAGLIATELLI** Broiled **VEAL CHOP** **TOSSED GREEN SALAD** with oil and vinegar San Pellegrino **MINERAL WATER**	*At home, guests for dinner:* **RISOTTO WITH PEAS** **FILETTO OF VEAL** **TOSSED GREEN SALAD** with oil and vinegar **FRUIT AND CHEESE** **WHITE WINE** **ESPRESSO**	*After a late arrival in the country:* **ZUPPA DI PESCE** (fish soup cooked with fresh tomatoes, celery, basil, and dill) **TOSSED GREEN SALAD** with oil and vinegar **FRESH FRUITS**	*In the country, guests for dinner:* **SFORMATO DI CARCIOFI** (an artichoke flan) **ROAST VEAL** with fresh mushrooms **BERRIES OF THE SEASON** **WHITE WINE** **ESPRESSO**	*At home (back in town):* **SHRIMPS AND CLAMS** covered with thin slices of tomato and run under the broiler **GREEN SALAD** with oil and vinegar San Pellegrino **MINERAL WATER**

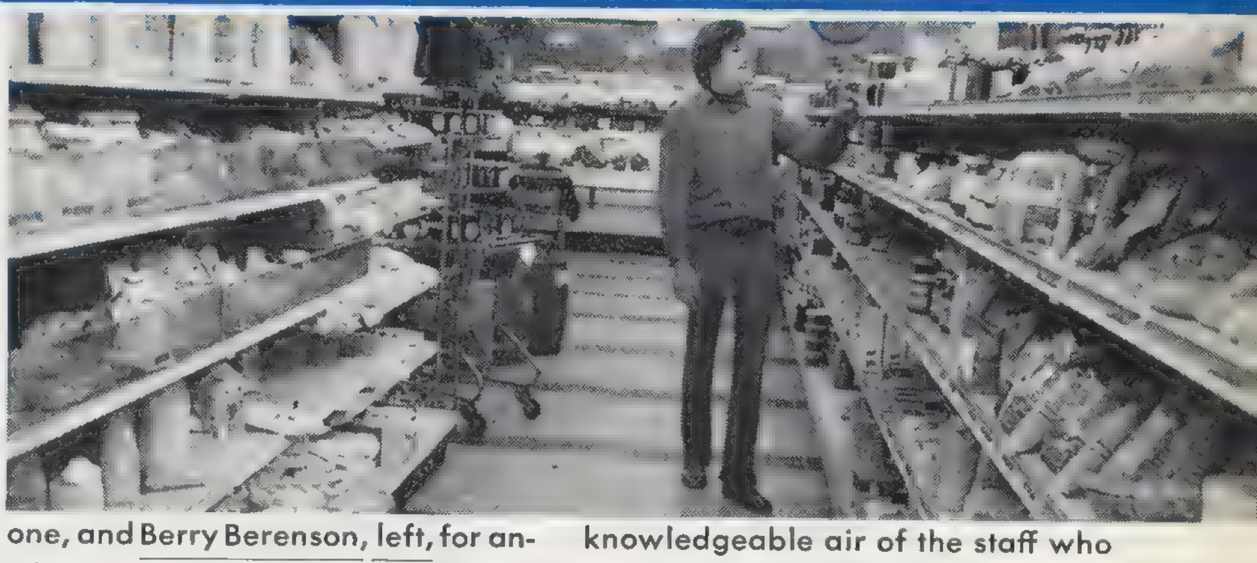
WHOLESOME IDEA BEHIND ALL RANTS SPRINGING UP LIKE DAI- ACROSS THE WATER, TOO. . . .



JACK ROBINSON

NEW YORK:

It's moving uptown. The Village has always been full of shops and restaurants of every stripe offering natural and/or organic foods. Now there are a number of outposts in the generally quieter uptown stretches of the city. . . . A pioneer was Sunny Health Foods, 972 Lexington Avenue (at 71st Street). This shop and restaurant is at the corner of one of Manhattan's more attractive streets (little traffic, lots of trees) and has been for many years. The owner is very firm about living the healthy life (No Smoking signs prominent) and very gentle about plants (she plants avocado pits, grapefruit and lemon seeds from the luncheon counter; coaxes them to grow all over the shop by talking to them). A favorite lunch spot for some of the city's most attractive healthy-food devotées—the Marchesa di Montezemolo, above, for



one, and Berry Berenson, left, for another. Berry's lunch: fresh-squeezed papaya juice, fresh fruit salad, and tea. (Berry's shirt is by Issey Miyake. $85 at Bonniers.) . . . The restaurant everybody's talking about is Butler's, 203 East 60th Street. It's tucked into the street floor of a converted town house, a serene respite from the clangor of the crowds around Bloomingdale's and the Third Avenue movie houses. Delicious food in the little rear garden and, in front, organic groceries, natural snacks, and cosmetics. . . . The Good Earth, 1336 First Avenue—the big one. Clean, well laid out, this is a supermarket for organic food, natural vitamins and cosmetics, even organic pet foods. Owner Richard Townley began it ten years ago by hawking organically-grown cherries from a street stand in front of the present spread. A big plus here is the warm, knowledgeable air of the staff who are willing to advise on any vitamin or nutritional needs for the clientele, which runs from teen-age vegetarians to food-stamp recipients. . . .

LONDON:

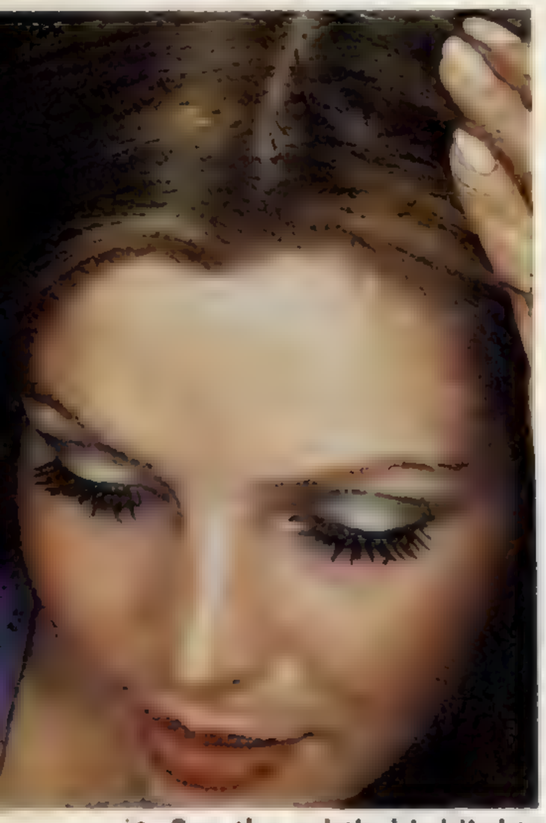
The health-food fashion is no longer a fashion here; it's a way of life . . . newest restaurant: downstairs at hairdresser Molton Brown's, South Molton Street. So popular they have been forced to expand with tables and chairs on the sidewalk. Regulars for breakfast and lunch include Peter Sellers, Britt Eklund, Anouk Aimée, singer Lulu, and even rival hairdresser Vidal Sassoon. . . . Kirsty Morley, Lord Beaverbrook's granddaughter, adds a teaspoon of apple-cider vinegar, a tablespoon of honey to a mug of boiling water, drinks it in place of morning coffee or tea for a natural lift. . . .



1. Before it happens



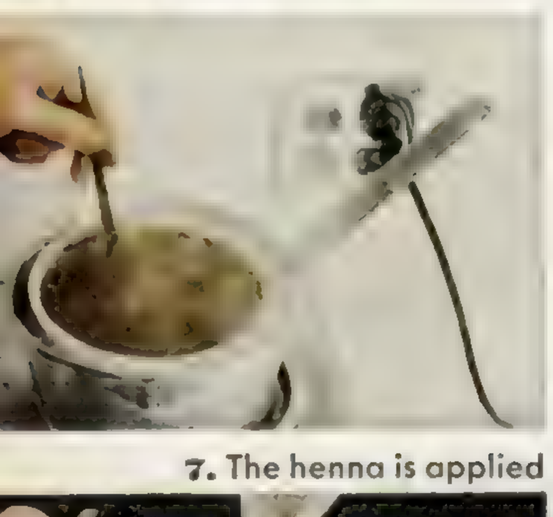
3. Washing out the bleach



4. See the subtle highlights



5 and **6.** The henna is prepared



7. The henna is applied



8. The "baking" cap



9. André inspects the result



10. See it gleam



11. André discusses the cut



2. The spectacular pre-henna step—"sweeping" the bleach on the top of the hair

HENNA IT

IT'S A GREAT YEAR FOR REDHEADS—AND HENNA IS THE "NATURAL" WAY TO GET THAT GLOW

Henna has been around since the days of the pharaohs—when the Egyptian ladies used it decoratively to stain themselves here and there. Now, suddenly, with the surge of interest in russety, glowing, reddish hair tones—and, at the same time, the tremendous interest in natural, organically healthy ways to achieve beauty transformations—henna is being "rediscovered." Because henna is a natural form of coloring—it's made from pulverized herb leaves and contains no chemicals. In fact, henna adds body, brings up sheen and luster, improves the texture. Here, in step-by-step photographs, is the odyssey of a deliciously pretty model, Anne-Charlotte, who wanted to give her "just average" brown hair the redhead's glow. She went to Cinandré, 21 East 57th Street, where Elie did the henna-ing. The Cinandré salon also does a pre-step called "balayage" that gives the finished hair spectacularly pretty highlights—a natural-looking play of gradation in hue. **1.** Anne-Charlotte rather anxiously awaits her henna transformation. **2.** Elie "sweeps" over the top layer of hair with a brush of bleach. This stays on for about twenty-five minutes and is called the balayage step. **3.** The bleach is thoroughly washed out with organic shampoo. **4.** The result, the hair has been given subtle highlights. **5.** Now Elie prepares the henna, putting the mossy-green powder in a double boiler with a little water, **6.** and boiling it for about five minutes. After it cools, the henna is applied, **7,** first to the roots, then all over, sweeping the hair up and flat to the head. **8.** A roll of cotton goes around the hairline to keep the henna off the skin. A plastic cap goes over the henna and Anne-Charlotte waits. The amount of time the henna stays on varies according to the color of your own hair and the intensity of color you are aiming for. Usually it takes from one to two hours. Then the henna is rinsed out. And, **9, 10, 11,** André appraises the results, shapes and cuts Anne-Charlotte's hair to show off its new coloring to glorious advantage. . . . Some quick words of caution about henna. It is not for every head. No good for grey, and if your hair already has dye in it or has ever been treated with chemicals, there is no way to predict the result. In fact, since henna "takes" to each person individually, depending on the natural colorings and conditions of the hair, the result cannot be precisely plotted (although an expert colorist can usually guess pretty accurately). All tell you that "virgin" hair, like Anne-Charlotte's—that is, hair whose coloring has never been tampered with—is the best base for henna's natural glow. . . . Another way to glow natural—for Anne-Charlotte, for any girl: Super Luscious lipstick from Ultima II by Charles Revson. The new formula is rich with sweet almond oil—one of nature's own soothers—plus a meld of herbs. Here, keeping up the redhead highlights, Wineapple, a new Fruitwood color. . . . Anne-Charlotte's "red hair" curly fake-fur coat by Anne Klein (Borg Textiles).

JACK ROBINSON

THE SWEATERY DRESSES

Here at the outdoor café at New York's Lincoln Center for The Performing Arts, two nice, easy dresses because you want dresses now and because they're done in the most natural way —just like sweaters....

Cardigan dressing, left: a pale, pretty, pink-grey plaid knit with patch pockets—runs lightly along the body like a cardigan sweater, but with a little flip to the hem. John Kloss for 499 division of Kloss-Pruzan, of Trevira and wool (Blue Ridge-Winkler fabric). About $75. Bloomingdale's; Nan Duskin; Kaufmann's; Lou Lattimore; I. Magnin.

Just wear a smile...and a sweater-dress, right—an easy two-piece wool knit in grey-cream-and-russet plaid. Sweater-vest and grey shirt sleeves are one piece; skirt's slightly flared. Arbé Imports designed by Dorothy Arden. About $90. Capucine Boutique; Kaufmann's; Jacobson's; L. S. Ayres; Young Quinlan. Accessory details, next to last page.

...BECAUSE IT'S NATURAL

TO BE IN A DRESS THIS FALL

KOURKEN PAKCHANIAN

THE SWEATERY SUITS

When you've got a cardigan, turtleneck, and pleats, right, you've got your sweatery suit—all together. A jacketed one-piece sweater-and-skirt dress in shades of grey. By Patrick Porter for Rona; a knit flannel of wool and Dacron (Burlington Worsteds). About $115. Lord & Taylor; Marshall Field; Neiman-Marcus; I. Magnin.

The sweater-set suit, below: really knitty turtleneck, sleeveless sweater-vest, easy skirt—all in pale-blond wool, a natural for blondes. By Jay Kobrin for Maisonette, knitted in America. About $110. At Saks Fifth Avenue; Jacobson's; Sakowitz.

Everybody's idea of a good suit, far right: front-pleated skirt and a nice long jacket with the new easy-as-sweaters tailoring—in pale brown-white-and-navy wool plaid that's super with its own pale-blue crêpe shirt (and the oatmeal sweater we added). Woolmark suit by Tom Nasarre for Studio Six; Anglo Fabrics. With a polyester crêpe shirt, about $185. Bergdorf Goodman; Dayton's; Neiman-Marcus; Joseph Magnin. Shown at Lincoln Center. All accessories, next to last page.



...BECAUSE IT'S NATURAL

TO BE IN A SUIT THIS FALL



Juliet Mitchell, the brilliant young British writer, author of Women's Estate and one of the founders of the European women's movement, talks about how men and women confuse sex and love and what they can learn from each other.

JULIET MITCHELL: Recently, I heard someone, on being asked to define love, tell the story of a housewife who went out to work and became successful—her husband got upset, and so she quit. The husband said to her, "I realized you'd be able to manage on your own." Is the definition of married love today that someone loves you so much he gives up his life for you or expects you to give up your life? If so, there seems to be a fundamental contradiction between marriage and love. Any form of real love must recognize the autonomy of the other person.

Where does love start:

J.M.: Its origins are in childhood—the independence that resents dependence, the alternation between frustration and satisfaction. Romance, on the other hand, longs always for the merging of self. Romance is the wish to give up the self in the idolatrous worship of the other. Real love acknowledges the separation between people.

But why, with all the renewed emphasis on freedom, has there been so little frank discussion of the nature of love?

J.M.: The student movement in Germany banned the word because they felt it had become meaningless. We need a word much more descriptive, a word not distorted by having been used as an umbrella term. Love is rather embarrassing. For most of us, it is difficult to speak of love; because it is so much more fashionable to talk about sex. We can be so much more dry, straightforward, realistic about sex; because we can speak more prosaically, more technically, seemingly more honestly. And, there is, of course, our very real uncertainty about just what "love" is.

I remember once I sat in on a consciousness-raising session and one of the women began a very eloquent description of her feelings for someone named Bryan: "I love him so much. I'd give up everything for him. He's my whole life." She went on and on until someone asked whether Bryan was her husband, her lover, or her child. The description was interchangeable.

The history of the emotion of love is difficult to piece together. Part of it, of course, is the Cult of Love that emerged in the twelfth century with all its distinctions between religious and profane love, one permeating the other. In courtly love, love is idolatrous—the lover is inferior.

Our understanding of the psychology of love is much more recent. Where does love start? In the child loving the parent or much later? But a major part of our psychological heritage is ideological—our conditioning by society as to what love is. Now, we tend to link love and sex. Love, rather than loving.

Love, rather than loving?

J.M.: Falling in love—the ideology of love—is very different from loving—the psychology of love. Falling in love is temporary. You can go on loving, but, by definition, it's impossible to maintain a constant state of falling in love. Loving is more variable, more disharmonious, more a process of give-and-take.

What then do we actually know about love?

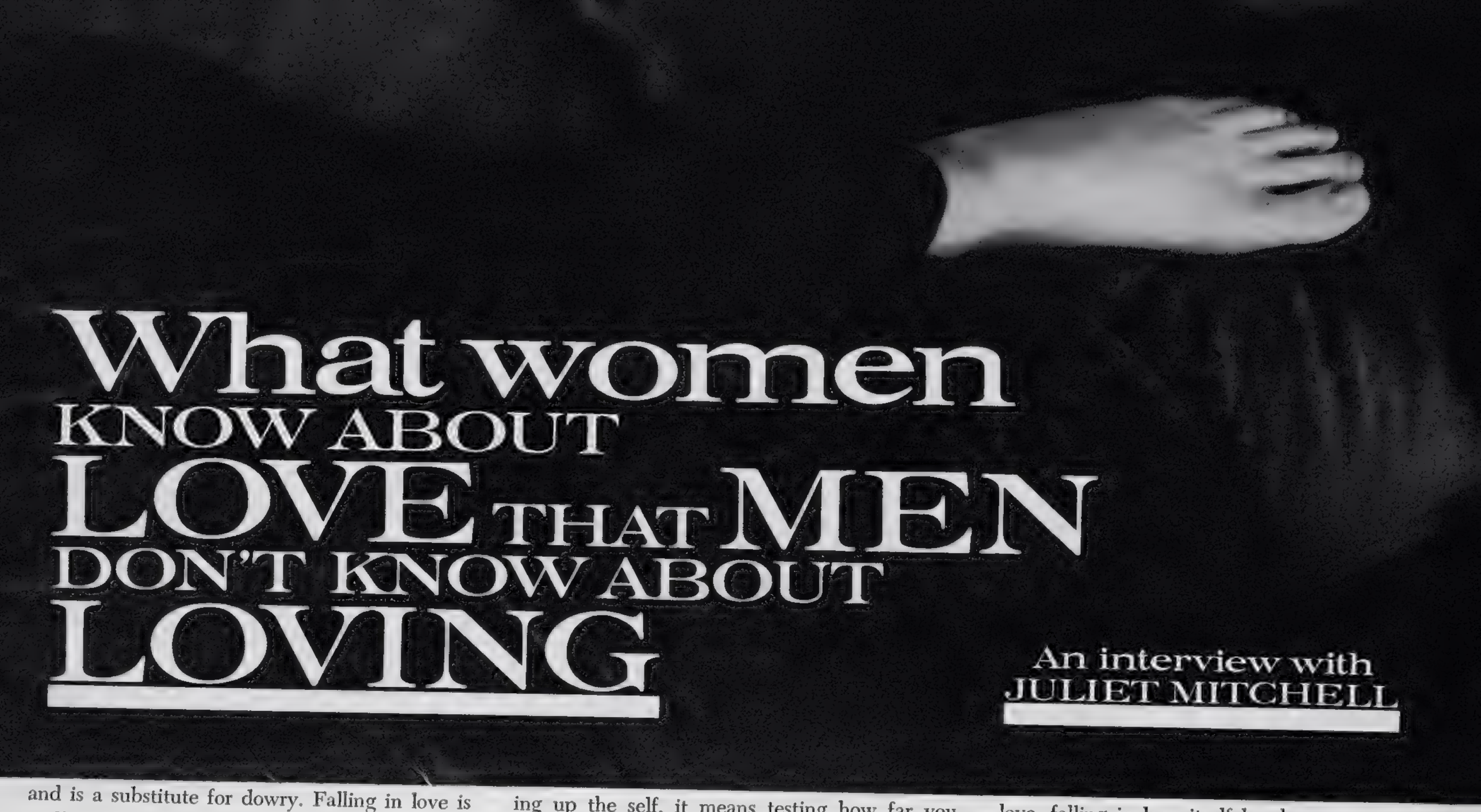
J.M.: We know almost nothing about love as it truly is except its definition—the highest form of human feeling. If we look to animal models, love is what distinguishes man from the beasts. By definition, it's almost love's function—to separate man from the animal kingdom. Perhaps in doing this, "love" today replaces the "soul." It makes the human human and the person unique. Love is the ultimate individual sentiment. We live for love, and yet we're always failing in it. Once we've loved, once we've been in love, we're terrified we'll never do it again. The first love is cherished; the first time treasured. In the nineteenth century, you couldn't talk about sex. Now, you can't speak of love.

How does the idea of love work?

J.M.: The notion of love ultimately acts as a conservative force. Love serves to control energy, to prevent social change. If you're unhappy, it's put down to the failure of this emotion. Falling in love acts as an intoxicant—legitimized delinquency. You can commit wild acts in the name of love, but you must make sure you don't do them in the name of revolution. Love has a magic, sporadic nature. Love can only happen by chance. The exception in love makes the rule in the name of social conformity. The world loves a lover. Love is totally nondangerous—from a social point of view—because it's individual. Love is the state in which you can be the most wild and most human —beauty and the beast.

Love and marriage?

J.M.: What is unique about marriage in an industrialized society is that marriage has had to go hand in hand with love. Earlier, marriage was a financial arrangement. Then, marriage began to be based on a love match. We think our form of marriage is pure, when, in fact, two things about it are distinctly impure. Falling in love serves as financial coin: it arranges the marriage



What women KNOW ABOUT LOVE THAT MEN DON'T KNOW ABOUT LOVING

An interview with JULIET MITCHELL

and is a substitute for dowry. Falling in love is really no more free than the older, parentally arranged marriage. You still have to fall in love with the right class and race.

Falling in love as a basis for marriage ends up in the same trap as did the arranged marriage. You either can develop a sense of loving or you can despair because the ideology of love has failed. Love has failed, marriage has failed; the only solution: fall in love again. If you can rid yourself of the magic of falling in love and the hate, jealousy, bitterness, and meanness that go with it and replace them with tolerance, you've broken the mold. The confusion of love and marriage has gotten chronic with longevity. People try to preserve the romance of falling in love throughout their very long married lives.

What about the current clichés about the power of love? "All we need is love, love, love. . . . "

J.M.: Luckily, love has not done a sufficient job of keeping people off the streets. "Make love, not war" is a slogan that didn't work. Radicalism has defused love of its individual content, just as the general culture has commercialized and publicized sex. Once you love everyone, love has become a public emotion, useful to keep people quiet. Love is not only what separates us from the animal world, but it is also what exempts us from all that is sordid.

We need our dreams, but we must also remember that dreaming is conditioned. Just like our dreams, our lives are distorted. The whole language of love, the poetry and flowers, is the language of commercial exchanges. The whole protest by Women's Liberation against the use of women as sex objects has to be seen in the light of its older version of women as love objects. Love, in demanding obliteration of two people into one, has always come up against an imbalance between the lover and the loved one. We are afraid of being in love; because it means giving up the self, it means testing how far you can trust the other. Because of the social terms—sex object/love object—the woman is thought of as less capable of passionate love, as in some way less human. That is the false mutuality of falling in love.

Love is different for men and women?

J.M.: Women control love and men control women. But men can afford to love more totally, because they have a life outside it. They are detached. To be a woman is, by necessity, to be a loving person. Women have to learn to use love to manipulate men.

Why do men want women to believe in love?

J.M.: Because men exist in a world outside love. They find their definition outside love. They need someone to love them after work. Women are supposed to live only in a world of love. They need a man to love them. In love, their whole identity is at stake.

A man can afford to be more violent, more jealous. If a woman is violent or jealous, she is stereotyped as "the jealous bitch," "the possessive wife." For a man, being a jealous lover is only one of his many roles. There is, in addition, the gamesmanship of love for a man. If a man uses his freedom he is called a Don Juan, but a woman is called a nymphomaniac. Woman is a projection of the masculine idea of love. Being a loving person is the definition of womanhood.

Can women love?

J.M.: I think psychological love—loving—is possible for a woman, but not ideological love: that is the province of men. Falling in love for women, though they often do it, is against the grain of what they're supposed to do. It's too willful, too active: women can *be* in love, but not *act* as lovers. Given this, a woman has to be beautiful, pure, good, have all these passive attributes. Women have to confirm their passivity to be a loved object. Because men control the ideology of love, falling in love itself has become a masculine form of narcissism.

Why has "love" become a weapon in the battle of the sexes?

J.M.: "Love" defines our humanity in terms of masculinity and femininity. When we generalize love, we're refusing what "love" has become. Real loving makes many more distinctions than "love." "Love" has taken over from conflict and is a mask for aggression: "love" is a false peace.

Men are terrified by loving. In one sense, they're right. Being in love collapses inevitably. The magical potency of the masculine moment gives way to the discriminatory ability to be loving and separate. "Love" will one day disappear in its sense of the masculine domination of the definition of womanhood. We will replace the ideology of masculine "love" and the state of being in love with the possibility of loving. We will give "love" up for two people equally loving each other and tolerating, while disliking, all that is hateful in one another. In loving, neither sex is at stake in the identity of the other. We're right to be scared.

Falling in love shows men have control or dominion over even that realm that has traditionally been given to the "lesser sex." The ideology of "love" has to be overcome if true loving is to be released between people who are separate and not scared of their isolation, who, because of their lack of fear, can appreciate the isolation of the other. The end of being in love is the end of loneliness and the beginning of loving and a positive joy in isolation. The end of being in love is the end of the false individualism of the masculine self in favor of the true individualism of sharing, recognizing the difference of individuals in cooperative, communal societies. Each works and loves for all and therein finds his or herself.

* * * *

It's time to talk of what love has done to us all. ▼

DUANE MICHALS

MEGAVIT

The massive doses of vitamins that may change the direction of medicine

You can't buy mega-vitamins at the drugstore

Mega-vitamins are no mere breakfast-table supplement but a new serious medicine for serious bodily conditions. For alcoholism, at long last seen as a disease of biochemical imbalance; for schizophrenia, the bewildering mental illness that strikes one in fifty persons; for some mental sicknesses and learning problems of childhood; for infantile autism, the terrifying plight of the child who can't be reached; and for senility, the unwarranted breakdown with aging of mind and body. Still to be explored: massive doses of vitamins applied to the high-cholesterol problem, to stop thickening of artery walls, to avert the threat of heart attack.

For you, mega-vitamins promise a whole new form of medical treatment, the result of a new, exciting form of medical research that is looking for keys to your total health. Many doctors and scientists feel that the 'seventies will be the decade of the mega-vitamins—a breakthrough for medicine of all sorts.

Mega means great

Mega-vitamin therapy—using the common nutritional vitamins as medicine but in mega quantities—is only one branch of the new, bubbling-with-controversy medical outlook known as the orthomolecular approach: the setting right of the molecules in the living body, treatment of disease using the substances normally found in the body itself by supplying deficits, subtracting excesses, restoring biochemical balances.

The scientists behind this new therapy

The philosophic home of the orthomolecular explorers is the Huxley Institute for Biosocial Research in New York, bringing together pioneering minds in nutritional and biochemical research: Dr. Abram Hoffer of Saskatoon, Canada; Dr. Humphry Osmond of Princeton; Dr. Linus Pauling of Stanford University. An old guard of brilliant nonconformists, these scientists still are not quite respectable to many practicers of orthodox medicine. Yet they keep the medical challenges flying, the research programs moving, the scientific presses rolling out reports of their ceaseless activities. Dr. Pauling, for example, working with computer analysis, can unfold a biochemical profile of some 300 factors from one urine sample. There's no reason, he thinks, why a prompt, comprehensive, 250-factor diagnostic analysis shouldn't become generally available, giving doctors more information than ever before on the physiological status of a patient.

Then there is a nonshrinking new branch of psychiatry, putting emphasis on chemistry rather than psychotherapy—which is sure to draw the fire of many behavioral scientists. It's called the Academy of Orthomolecular Psychiatry, and it is made up of about 150 scientists, researchers, and clinicians or psychiatrists who actually treat patients. The president of this academy, Dr. David Hawkins, is director of the North Nassau Mental Health Center and of psychiatric research at the Brunswick Hospital, both on New York's Long Island. Academy members believe mental illnesses can better be treated by correcting abnormal brain chemistry than by psychoanalytic sessions—though they do not hesitate to use behavioral therapy and nonorthomolecular drugs along with biochemistry.

Disease is not simply infection

Total embrace of the infection theory which followed Louis Pasteur's discovery of the ability of microbes to cause disease was a wrong turn in medical history, said Dr. Roger Williams in his book *Nutrition Against Disease*. It severely limited the weapons a physician would use in fighting disease. It limited the framework of medical thinking; it made doctors think in terms of curbing the manifestations of illness rather than of maintaining health; and it completely left out any concept of the patient's contribution to his own recovery. Dr. Williams—chemist, professor, author of several books—keeps repeating his thesis: "The nutritional microenvironment of our body cells is crucially important to our health and deficiencies in this environment constitute a major cause of disease."

Nutritional deficiency is not always the clue

Are mega-vitamins only for the purpose of treating king-size nutritional deficiencies? Medical skepticism arises here. Schizophrenic patients, for example, generally have no vitamin deficiency by ordinary standards. Why pump heavy doses of vitamins into them?

Because it works. Biochemists and physicians who use mega-vitamin therapy say they believe they are dealing not with ordinary dietary deficiencies but with huge individual demands for particular substances—demands that may reflect a molecular imbalance, or a faulty enzyme function, or any of a number of inherited conditions that make one's body cells work differently from most other people's. The amount of a vitamin that can be measured in the blood may be quite normal. But something is happening or not happening, at the molecular level, in the tissues, often in the brain.

Vitamin C

Vitamin C gives a clue, tells a story of how one can be different. The officially recommended daily dietary allowance of vitamin C (by the National Research Council) is only 55 milligrams daily for an adult woman. Dr. Linus Pauling, as we all know, says we really need more, much more. So we take vitamin C pills—a thousand milligrams perhaps, or one gram; or two grams, three, even more. What happens when we take more than the body uses? Vitamin C is water-soluble, isn't stored or accumulated in the body, circulates in the blood. Excess is washed away in the urine; spills over, somewhat as excess sugar spills into the urine of a diabetic person.

Normal people will spill their excess vitamin C into the urine when they take large amounts, as much as one, two, three grams in a day. At four grams, almost 100 percent of healthy persons will excrete some vitamin C in their urine. But, says Dr. Hawkins, a schizophrenic patient does not excrete vitamin C even at this very high dose, almost 75 times the standard recommendation. The body of the schizophrenic patient takes up, retains, seems to need such staggering amounts of vitamin C; and of vitamin B_3, and B_6. And when the needs are met, very often the body gives answer; clouded perception may clear, distorted emotions become smooth and soothed, a blessed reality returns.

Mega-vitamins vs. mini-vitamins

What causes the action of mega-vitamins? "I sometimes feel that what we are doing, when we use mega-vitamins, is overcoming an enzymatic defect by mass action," says Dr. Hawkins. Not every patient can be cured, but enough respond to justify hope.

How mega is the mega-vitamin treatment? Is it dangerous? Does it have side effects?

Compare the average daily vitamin needs—those the National Academy of Sciences has found adequate to maintain blooming health in millions of us—with the flooding doses used for mega-vitamin treatment in mental illness; those amounts based solidly, also, on clinical success with thousands of patients:

AMINS

The controversial new way of creating health

By Robert Ross

The Recommended Daily Allowance	*A Mega-vitamin Daily Allowance*
Vitamin C: 55 mg. for adult women, 60 mg. for adult men.	Four grams, often more.
Vitamin B_3 (niacin): 13 mg. for adult women, 17 mg. for adult men.	Four grams, 307 times RDA.
Vitamin B_6 (pyridoxine): 2 mg.	200 mg., a hundred-fold increase.
Vitamin E (alpha-Tocopherol): 25 International Units. (Actual human requirement has not been set.)	100 to 1,600 International Units.

What mega-vitamins do

Most vitamins used in mega therapy are nontoxic, even in the big doses used, doctors say. The oil-soluble vitamins A and D can be stored by the body, and taken in extraordinary amounts without medical direction they can be harmful. But water-soluble vitamins including the B-group, C, and E are viewed as safe even in large doses, and any excesses are excreted.

How does it feel to take such massive doses of vitamins? There can be what doctors call side effects, and these can vary widely, from nausea to intestinal discomfort to itching skin. Most dramatic is the "niacin flush," a hot sensation and reddening of skin that usually clears within minutes. It happens with niacin but not with the other form of vitamin B_3, niacinamide. Doctors say the niacin flush is generally harmless, but if it is too severe the patient can be shifted to niacinamide. Doctors have other methods, such as adjusting dosages, to cut down or avoid side effects—a good reason for taking any medication, including vitamins, only under a physician's direction. Doctors do not generally prescribe niacin, particularly in large amounts, for people with gout, diabetes, hypertension, or duodenal ulcer.

The brain: biochemistry often works when other medicines fail

"The proper functioning of the mind is known to require . . . in the brain . . . molecules of many different substances. Mental illness, usually associated with physical disease, has been shown to result from a low concentration in the brain of any one of the following vitamins: thiamine (B_1), niacin (B_3), pyridoxine (B_6), cobalamin (B_{12}), ascorbic acid (vitamin C), biotin, and folic acid."

This statement comes from Dr. Allan Cott, a New York City children's psychiatrist. Like other medical professionals, Dr. Cott was trained to believe that the normal, everyday diet supplies all the vitamins and minerals required for health—and that anybody who advocated greater quantities was a food-faddist or a charlatan. Then the research began to build, showing that the mentally ill, both adults and children, often have abnormal metabolism. And Dr. Cott began to look into the evidence.

For example, in one group of psychotic children, more than half were found with a faulty mechanism for regulating tryptophan, one of the amino-acid building blocks of protein. When these children were given about twenty times the normal daily requirement of vitamin B_6, their tryptophan metabolism became normal and their psychotic disturbances subsided.

Psychotic children, who suffer "the most severe and disabling illness known," undergo impairment in every phase of development, said Dr. Cott. Relationships with others—parents, family, other children—are abnormal. Speech is rudimentary or may not develop at all. And instead of normal learning, there is bizarre behavior, intense hyperactivity, ritualism. The schizophrenic or autistic child lives—often in terror—in an altered world of distorted time, space, hearing, awareness of his own body.

Drugs are widely used to treat such children, helping to control the hyperactivity by sedating or tranquilizing the child. But, said Dr. Cott, they do nothing toward treating the causes of the illness. Orthomolecular therapy, he believes, holds greater promise than any other treatment. For his young patients with learning disabilities as well as those with severe mental disturbance, Dr. Cott uses mega-vitamins along with a wide range of other forms of treatment, carefully adjusted to the individual child. Vitamin C may be given in amounts fifty times greater than a standard dietary intake; niacin or niacinamide—vitamin B_3—in doses 250 times the normal requirement; and vitamin B_6 or pyridoxine, a mainstay in Dr. Cott's therapy for mentally ill children, in amounts up to 400 times the recommended dietary intake.

Besides these three vitamins, Dr. Cott may include vitamins B_1 and E, riboflavin, folic acid, glutamic acid, and the cerebral stimulant deanol acetamidobenzoate, known as Deaner.

(At Yale University's department of genetic research, Dr. L. E. Rosenberg found that out of a dozen known disorders that involve a hereditary vitamin dependency, or greater need, vitamin B_6 is involved in five. In these recently discovered diseases, up to 1,000 times the officially stated vitamin requirements are needed to keep the disease from expressing itself.)

Responding to biochemical therapy, a child who has twitched with restless hyperactivity may become eased. He will return a direct gaze, instead of looking away. And often for the first time in his young life he will start to cuddle and respond to affection. He is coming within reach; and as doctors and parents feel, it's a gain for which every possible means must be tried.

Orthomolecular treatment, particularly the mega-vitamin part of it, is developing rapidly not just for the schizophrenias and the childhood mental illnesses but for treatment of alcoholics, for rescue from drug-induced sickness such as the LSD "bad trip," and for actual reversal of the memory-loss symptoms that come with old age.

LSD reactions and schizophrenic seizures are remarkably alike, says Dr. Hawkins; and the same treatment helps both. This includes giving mega-doses of vitamin B_3 at the rate of about a gram per hour; of raising blood sugar to avert hypoglycemia; and of gentle, reassuring talking-down. Mega-vitamins have been known in the drug subculture for years, he said. Niacin was noted for ameliorating bad effects from LSD, so during the 1960's the illicit drug dealers commonly distributed B_3 pills along with the hallucinogenic drugs. There was even one item called the Blue Streak—150 micrograms of LSD streaked across a half-gram niacinamide tablet. A trip, Dr. Hawkins noted grimly, with a little insurance.

Medicine's new-old frontier

For its return to a biochemical approach in medicine, modern science is equipped with an incredible array of knowledge, of methods, of machinery; for the new alchemy uses not just the flask and retort but such wonders as atomic adsorption spectrophotometry—which measures particles per billion in biological fluids—and Dr. Pauling's wonderful multiphasic computer analysis, through which the body's secretions tell what the cells of the muscles and organs and bones are doing.

The new orthomolecular doctor seeks the cause of the symptoms of illness, and he believes that often the cause is a lack of some natural substance. His departure from standard drug treatment is shown in a question by Dr. Roger Williams, who asked, "Do you really believe that headache is caused by a shortage of aspirin in the body?" ▼

A NATURAL IN NATURALS— THE PANTS LIFE WITH PILAR CRESPI

A super-looking girl doesn't just sit around looking super today. Like Pilar Crespi, she's up and out, going places, doing things. In clothes that go with that kind of life: pants, jackets, shirts, sweaters—great looks for the great outdoors, whether it's Muir Woods, Central Park, or Southport, Connecticut, where these six pages were photographed.

Tweeds, this page: Pendleton's oatmeal jacket and pants turned out over cashmere and tattersall. Jacket, about $58; pants, about $26. Of wool loomed in America. Macy's; Thalhimers; Nordstrom Best....Plaid shirt-jacket, opposite top—red-black-and-grey flannel with grey flannel cuffed pants. Jacket, about $36; pants, about $30. By Evan-Picone, of wool (Woolmark fabric). Lord & Taylor....Camel-tweed shirt-jacket, grey knit pants, opposite below: Mia's camel tweed and grey knit; you choose the sweater-and-shirt layers—in tones that mesh, naturally. Jacket, about $23; pants, about $17. Both of polyester and acrylic. Arnold Constable; J. W. Robinson. Accessories, next to last page of this issue. Pilar's coifs, all six pages: Cinandré.

PENATI

Sweaters and shirts— a natural for pants... and Pilar

Grape knits, left—ribbed sweater set and joggers. All—except the écru shirt we put underneath—by Sant' Angelo Knits for Great Times. Cardigan, about $32; shirt-sweater, about $22 (both in Nomelle yarn of Orlon); pants, in Wintuck yarn of Orlon, about $38. Bonwit Teller; Nan Duskin; Sakowitz; J. W. Robinson. Pilar hangs around in knits, above—ribby red V-neck, white shirt, heather-beige pants—about $20, $24, $22 respectively. By Vivo. Sweater, pants of Celanese acetate and Fortrel; shirt of Fortrel. All, Bonwit Teller, Foley's.

PENATI

Looks so racy with black-and-white pin-checks, above—cap-sleeve grey cashmere over a soft grey-and-white print shirt with cuffs rolled up; fuzzy hat pulled way down. Wool pants (Carleton Woolen Mills, loomed in America), about $38; pull, about $32; Trevira shirt, about $24. All by Dalton. Available the end of August at Bonwit Teller; B. Forman; Montaldo's; Frost Bros. Argyles, right—a long pull of brown-and-white narrow-belted over a white turtleneck, brown knit pants. Acrylic turnout, about $52. By Howard Wolf. Wanamaker's, Phila.; Garfinckel's, Washington, D. C.; Famous-Barr; J. W. Robinson. Accessories, both pages, next to the last page.



Plaid smock-jacket, left: perfect for piling sweaters under, great over pants —Talbott's plum-navy-and-russet double knit of Orlon. Jacket, about $24; pants, about $16. Franklin Simon; B. Forman; Jordan Marsh, Boston; Pizitz....Creamy knit shirt-jacket, high-waisted pants, right, from Nardis of Dallas. Nice touches—narrow belt, creamy pearls. Polyester double-knit turnout, about $95. At Lord & Taylor; Goldsmith's; Joske's, Houston.

Shirt-jackets—a natural for pants...and Pilar

Pilar slings patterns, left—black-and-blond knit shirt-jacket and pants with a narrow-belted blond sweater-vest, black shirt. Jacket, vest, pants of wool knitted in America; shirt of Trevira. By Kimberly. About $200. Bergdorf Goodman; Garfinckel's, Washington, D.C.; Hudson's; Gus Mayer; I. Magnin. Accessories, both pages, next to last page of this issue.

PENATI

SURPRISE

The revival of parental status, which has endured some lumpy times in recent years, seems freshly, even astonishingly reaffirmed by Vogue's recent checkout with ten undergraduates of Yale University. Not, mind you, that views between parents and students synchronize in every or even most instances on matters of drugs, morals, religion, or politics. They hardly could. What does jibe, without exception, is the amount of decent will, brave reasoning, and perhaps lavish bargaining poured into crafting thoughtful and affectionate relationships between students and their parents. The reasons for the happy new relationships are infinite.

"The first impact of drugs, the threat of Vietnam turning our lives around, that's passed us now," said Peter F. Olberg, left, in back, a confirmed lowan who has studied in France and Spain, aims for a political career, perhaps out of Washington. "Certainly there's the threat of nuclear power ten times and over, but I've grown up facing that. You learn to live with it and grow a little more optimistic as atomic powers are put to more useful ends. What I want to do with my life is entirely up to me. My father and I argue, but we like to argue and we maintain our equilibrium.

"One problem was thinking about marrying in college, and this idea didn't sit well with my family. They thought I was too young. And whew, I'm relieved. When you're my age, you've got to think about what your goals are and what life to lead to achieve them."

"It's all up to me—my parents made me feel I can do anything," said Mary Helen Kyte, left, front, a tawny-haired Texan and gifted choreographer who studied at sixteen with The Royal Ballet School in London. "My drive? It's more than I can understand but something my parents seem to know how to handle. My father is a brilliant engineer, calm and quiet, and interested in research. My mother is energetic, was poor, and made it on her own. No, my parents never sat down with me to give me rules or set curfews to tell me what I can and can't do. I find kids are incensed if parents yell about drugs or anything. My parents know I want a career maybe in London or on Broadway and I don't want marriage to interfere with all the things I want to do. But when I do marry, I want to do it well."

"Divorce," said Richard E. Schaedel, left, in back, a New Haven, Connecticut, scientist and muralist, "has colored everything in my life, but I consider I turned out real good. One thing about divorce, kids grow up awfully quickly and think a lot more. My mother is very vulnerable and for a long time it seemed to me she oriented her life to furthering my education. I depended on encouragement and seldom operated without it. My father, who kind of wandered into my life when I was thirteen, is a positive influence and a source of pride, a Sanskrit-type scholar who knows a slew of languages. We discuss college courses, but we don't discuss morals. We both assume ours are alike. Laissez-faire. Sex was rolled under the carpet when I was growing up, and I spent an awful lot of time figuring things out later on."

"I think my parents are special," said Anna W. Hayes, left, front, tiny, steady-eyed, from Portland, Oregon. "My father is my best friend and my mother is out of her mind in the pleasantest sort of way. We've done everything together, backpacking, camping, the lot. What's happened in my family is that they've taken my brother and me as friends and companions, waited to do a lot of things so we could do them together. Another good thing about our family—it's small and everyone counts and the logistics of moving together are simple.

"I was brought up as the most law-abiding citizen—with respect for my parents and belief in the puritan work ethic. I'll be on my own when Yale is over, but I don't worry about the future. I know something will turn up."

"Children must come first for their parents," said Thomas R. Bright, right, in back, a poet from Hingham, Massachusetts, who has worked in Senator Charles Percy's Washington office. "Children shouldn't be put on a pedestal, but raising them is a first responsibility," Tom said. "I've a great sense of family and even a sense of fatherhood created by my mother, a strong loyalty to a man who died when I was one year old.

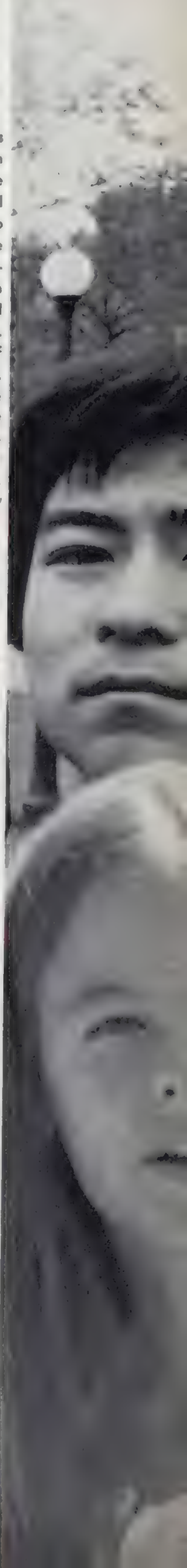
"My mother and I naturally have differences, but they stem from the fact that she was young in the Depression, has struggled, and is a lot less willing to let people make their

DUANE MICHALS

THE YOUNG REALLY LIKE THEIR PARENTS NOW







own rules. Still, she gave us a long lead; and certain things like drugs we just don't even need to discuss.

"We have talked about religion. I was ardently religious during my Exeter years, though not a Jesus freak exactly. Now I've given up on religion really, though I have faith in some cosmic thing but not in the great white-bearded father some would believe in. I think religious education is a good thing. How can you reject, pick, and choose something, unless you know about it?"

"Hair, what to wear, our music and their music, even going to church have resolved themselves without any fuss," said Marguerite Yates, left, front, a grave brunette, a New Yorker who has studied in Rome. "What puzzles my parents is how much to accept of changing values. They worry about what to give in on, what to keep. Still they stand pretty firm, and I respect them for holding on to their own values. I look at the people who are forty-five and fifty, overly dressed, hair long, and I think they've co-opted to the younger generation and they look weak and flabby and decadent. It pleases me to know what my parents think; I appreciate older people who don't follow the masses."

"My real concerns are about what will happen to this world," said New Yorker Charles Baker Finch, Jr., right, in back, a political scientist and abstract painter, "and every day I worry about its destruction. My father and I have worked a long time together against the war in Vietnam. As far as other pressures, sex, drugs, I've found as my parents became more understanding, my own and my brother's radical attitudes decreased. In other words, we've reasoned out our rebellion, got to be pretty thoughtful about it, and gradually discarded a number of notions."

"Women's Lib people who want to stick children in day nurseries make me mad," said Wendy Dianna Jones, a shy-smiling New Yorker, right, front, who hopes to be a journalist. "When I was growing up, my mother sometimes had two and three jobs in a single day; yet she always managed to give enough of herself so I knew she was a loving person. My mother is a dietician, but she's more of a culinary artist; and if she had been white, she might

by
Phyllis Lee Levin

have had more opportunity.

"My mother and I aren't racists though we know racism exists. When I was small, I thought all people were basically brown like my mother, and I was so proud she didn't have to wear makeup like those pink people did. Here at Yale I find race a problem in a way. If you go out with someone of another color, you find it hard to cross back over the line. Your Black friends accuse you of thinking you are too good for them.

"There are certain subjects we try to stay away from that might hurt my mother. But in order to live I have to experience emotional and physical harm to develop some armor to protect me when I am hit and bumped."

"The first inclination after World War II when my family, who were born Japanese, settled in Canada was to assimilate," said Raymond Kinoshita, right, in back, an actor and gymnast on the Yale team. "I agree with them, though my generation thinks more about promoting kinship with other Japanese and are apt to think parents who felt as mine did about assimilation have sold out. Ours is a quiet household and my grandparents live with us and we don't talk a lot. My ideas differ on many things; but I know what's expected of me, and I would never hurt my parents in any way."

"All girls, the six of us, were brought up in a most structured way; and a pattern was created for me that demanded little initiative," said New Yorker Linden Havemeyer, right, front, a writer and member of Yale's tennis team. "Also, overprotection can mean oppression; and if you are never given responsibility, you can't handle it very well. How would I do things differently as a parent? I feel more things should have been said between my parents and myself. A great sense of privacy is fine, but to talk without fear or anger is wonderful. There's less chance for misconceptions. We have discussed drugs, and my mother is content that I'm not an addict. We don't discuss sex though my mother has said she doesn't expect me to follow her values exactly. Bringing a boy home and sharing a bedroom with him would never be an issue in our house. It simply wouldn't be allowed and I understand why." ▼

NATURAL STYLE

Mr. and Mrs. Michael Santangelo's house on Centre Island

It's one of those relaxing, barefoot houses that seem so often to be found around Palm Beach (where Mrs. Santangelo, the former Susan Phipps Cochran, grew up). The surprise is finding this one on Long Island Sound so near New York. . . . Architect John Mooney based the U-shaped design on that of a farmhouse in Normandy. Children's bedrooms are on the upper level of one wing, adults' are in the opposite wing, sixty feet away across the two-story living room in the center of the house. It is this enormous main room that sets the pace for the entire house. It is filled with trees, flooded with sunlight from skylights and tall windows. Walls and ceiling are covered in natural straw matting, which, in addition to good looks, offers excellent sound-conditioning. . . . Like any growing, organic thing, the house is constantly changing. "I love to slap rooms around. I'm a pack rat, always collecting things and stuffing them somewhere," Susan explains. Then, lots of paintings have been added—primarily Michael's vivid abstractions and Susan's free-hand flowers painted on walls, "Austrian style." . . . Plants and flowers are constantly shifted about and added to the big green living room—"I have to have plants or I can't live," Susan says. If she cannot live without plants, she cannot live with curtains. "A drag. Windows are for looking out," hers look out on green lawns, blue sky. (Continued)

Light streams down a full thirty feet, opposite, from ceiling skylights to the terra-cotta tile floor of the Santangelos' living room. Beams and columns of natural wood, walls covered in straw matting, and an indoor forest of big green trees turn the house into a sort of civilized Green Mansions setting. Mrs. Santangelo is perched, like Rima in jeans, on the railing of the wide balcony that rims the main room. Up here, lots of books and pictures, places to read, and, opening off the grass-green carpeted balcony, the bedrooms. . . . Above, clustered around zebra-skin rugs, chairs and two long sofas in bright cottons. Foreground, a marvelous low backgammon table by Karl Springer, five feet square—big enough for players to sit on the wide, leather-upholstered table rim.

HORST





NATURAL STYLE

"We never send out invitations..."

For Michael and Susan Santangelo, life on Centre Island has a natural, fresh-air style that engenders super-productivity with little apparent effort. . . . Days revolve around her three small children and his teen-age daughter, with painting and other activities caught up in the spin. . . . Susan cooks—great hearty stews—bakes her own bread, and specializes in rich, child-pleasing desserts such as chocolate-marshmallow cake. . . . An avid gardener, she grows both vegetables and flowers in pots, due to poor soil conditions in the garden. . . . She builds and fires her own pottery in a new kiln. . . . Then there are the animals: a guinea pig, hamster, and two dogs. . . . Her uniform: jeans and sweaters or T-shirts, long dresses in the evening. . . . Everything here is easy, natural, including parties: "We never send invitations. I tell a few people, the word is out, and everybody just appears. We have Chicken Delight and we're off and running."

Inspired by a Norman farmhouse, the Santangelo house, above, has a roof of hand-split shingles, walls of white-painted cement block. . . . Wide balcony, opposite, runs around the perimeter of the vast, plant-filled living room. Through skylights, sunshine rakes the slanted walls, covered in straw matting, above bookcases lined in cotton batik. Below, bedrooms open off the balcony. This one, the master bedroom, is bright as a citrus grove. Left, Susan in the dining room where walls the color of ripe melon provide a warm surround for candlelight and 17th-century oak furniture. Flanking the fire, 17th-century English dummy boards. . . .

HORST



VOGUEFOOD

NEW FAST THINGS TO EAT AND DRINK, ALL OF THEM COOL

BY MAXIME McKENDRY

PUT IT TOGETHER: A COLD BUFFET

Recipes for starred dishes are on this page

*Snow Almonds
Melon Slices wrapped in Prosciutto
Herbed Rice and Frankfurter Salad
Poached Chicken in Aspic
*Poached Salmon
with Green Mayonnaise
Salad Cheese
Apple Flans

WINE OF THE MOMENT:

If the local wines in your summer paradise are less than heavenly, you might mix white with red to make rosé to your taste. Serve it sharply chilled.

STAND-UP MAYONNAISE:

Summer mayonnaise won't separate if you "grind" the oil slowly into the egg yolk in a mortar, using the pestle to mix them to a thick paste *before* adding the vinegar or lemon juice a drop at a time. Make the mayonnaise green with finely chopped parsley and dill—or use chopped basil.

YOGURT: ALL-SUMMER SOOTHER

An Ambassador's wife tells Turkish tricks



Yogurt is a fast smoother of all kinds of hot-weather kinks. It's a cup that refreshes, a sauce that revives, and an ingredient that has health built in. The Turks, who claim to have invented yogurt when they lived in Central Asia, believe it is the secret of a long life. "I live on yogurt," said Zero Aga, the only man known to have lived 153 years.

Mrs. Nuri Eren—wife of the Turkish Ambassador to the United Nations and author of *The Art of Turkish Cooking*, who was photographed with old Turkish rosewater sprinklers she uses (a flower in each) on her table—told me that Turkish yogurt vendors come shouting down the street twice a day with trays of fresh yogurt balanced on long poles. "The Turkish housewife hardly ever spends a day without yogurt," she said.

The Turks like to eat natural foods, picking dandelion salads and thyme, dill, and mint in the countryside. Neşet Eren's grandmother made violet syrup from wild violets that the children gathered in the hills, mixed it with cold water to make a fragrant drink. Another pleasant cooler is a Turkish yogurt drink. Here is Neşet Eren's recipe along with those for yogurt sauce and her cold, cold cocktail crunch—Snow Almonds.

YOGURT SAUCE, THE TURKISH WAY:

Stir crushed garlic into yogurt, serve it with almost any vegetable, but especially with fried eggplant. In Turkey, salted yogurt always accompanies spinach. (The creamiest yogurt is the goat's-milk kind, sold in health-food shops.)

AYRAN—A TURKISH "BUTTERMILK":

One serving: multiply at will
¼ cup yogurt
¾ cup ice water
Salt

Put the yogurt in a glass, stir until smooth; add water a little at a time, stirring constantly. Salt to taste. Keep chilled.

SNOW ALMONDS:

Soak 6 ounces of plain almonds in cold water in the refrigerator for 3 or 4 days. The day before you wish to serve them, rub off the skins, wash the almonds, and return them—in fresh cold water—to the refrigerator. At the same time, fill a 6-inch glass serving bowl with water to within 2 inches of the top and put it in the freezer. At serving time, place the frozen bowl of ice on a serving plate; drain almonds, pile them on top of the ice.

SUMMER SWIFTY: ONE-STEP SALMON

I have just invented a delicious, easy way to poach salmon for hot or cold serving. For a 3-pound piece of fresh salmon, you need a 46-ounce can of Clamato, V-8, or tomato juice and a fish poacher—and that's all, no pepper, salt, or lemon juice.

Empty the can of juice into the fish poacher; bring the juice to a boil. Place the fish on the rack and lower it into the juice. When the juice boils up again, reduce the heat and simmer for 15 minutes. Remove from the heat, and let the fish cool in the juice until you can just bear to keep your finger in the liquid.

Raise the rack and set it askew on the poacher to allow the fish to drain. Carefully peel off the top skin, preserving the grey fatty substance beneath—it is the epicure's delight and the sign of a good, fresh salmon. When the juice is drained, reverse the fish onto a serving dish and gently remove the skin from the second side.

Grated raw carrot mixed with finely chopped parsley makes a confetti garnish for the fish.

THOM LAFFERTY

(Continued from page 76)

"For vitality, it's good business to know how to 'borrow' energy in times of need"

gards schizophrenia as a biochemical problem; and his treatment, though tailored to each patient through intricate testing and analysis, includes vitamins, amino acids, minerals, and some drugs that act to regulate certain metabolic functions.

Among schizophrenic patients, the majority show abnormally low amounts of histamine—an essential natural tissue substance. In histapenia, as this condition is called, the patient is likely to express grandiose, paranoid ideas and to demonstrate excessive activity—the false energy of overstimulation. The patient with abnormally *high* histamine levels, on the other hand, is likely to be depressed, inert, and suicidal. Both the high- and low-histamine patients are likely to have too much copper and iron in their blood, Dr. Pfeiffer explains, and to have a corresponding deficiency of blood zinc and manganese. By chemically correcting these trace-mineral imbalances and by giving big doses of such vitamins as folic acid, vitamin C, and niacin, Dr. Pfeiffer and his associates have achieved a high rate of success in treating disturbed patients.

Dr. Pfeiffer believes the problems of high- or low-histamine levels occur widely in the non-patient population, with low histamine most prevalent, and that these disorders produce similar, though much milder, symptoms than those seen in schizophrenic people.

Low-histamine people—those most likely to be spinning off "false" energy that they can't quite afford—may have fat deposits rather bunchily distributed in spots such as hips and thighs. "Stalagmitic fat" is Dr. Pfeiffer's descriptive term. Low-histamine people tend to have more dental fillings than those with normal levels, but they have relatively fewer colds and allergies. High-histamine persons, conversely, may have frequent headaches, colds, and allergies, but few dental fillings. They are inclined to be slim, with any body fat well distributed.

The low-histamine person may live in a state of false energy—ideas are flying, but concentration is difficult. Emotions are jumpy, and the person may have feelings of wariness, a sense that people are watching him—the foregoing shadow, however faint, of paranoia.

The histamine-excess person, in contrast, is just plain depressed. He complains of no energy at all—doesn't want to get up in the morning, may have occasional sudden blankness or loss of memory.

Symptoms in sexual performance are highly correlated with excessive or deficient histamine states, Dr. Pfeiffer believes. Low-histamine women typically are non-orgasmic, or have difficulty reaching orgasm. The low-histamine man may have no trouble achieving an erection, but may be unable to ejaculate. The high-histamine male may have premature ejaculation.

When a woman thinks she's running on false energy, with its revved-up periods followed by slumps, what can she do to relieve the condition? Dr. Pfeiffer believes in supplementing diet with vitamins and minerals. Food-manufacturing processes remove a large proportion of essential nutrients, he says. Water supplies, especially private suburban wells, carry too much copper, which may displace zinc and manganese in the body, setting off faulty enzyme patterns. According to Dr. Pfeiffer and other authorities, women on oral contraceptives may show excessive levels of copper in the blood.

"Think of stress not as something to avoid but as an equalizer that prevents one-sided exertion"

Dr. Pfeiffer's general recommendations (check with your personal physician): add a zinc-manganese dietary supplement to the daily vitamin regimen. Vitamin capsules should include pantothenic acid, folic acid, and vitamin B_{12}. The program may, with your doctor's concurrence, include spaced shots of B_{12}—the only vitamin Dr. Pfeiffer says can be effectively injected.

"A man can be intoxicated with his own stress hormones," Dr. Selye said. What's more, he adds, this kind of drunkenness has caused more harm to society than has the alcoholic kind.

Most life-patterns have tension-building events in them and, for most of us, such events result in a keyed-up, false-energy state. Adrenals get a brain signal saying "hurry." Adrenalines and corticoids—too much of them—flow into the bloodstream, and the result is a physico-chemical "high"—a slightly tipsy, fake feeling of power. But the keyed-up high is costly. In the rhythm of things, it is balanced off with a low, dangerous dip toward depression and exhaustion.

Trying to regulate one's highs and lows by using downers and uppers—sleeping pills and pep pills—is a disaster course. Pep pills simply do not produce energy. Nor, for that matter, do coffee and cola drinks, except for the sugar in them. All can produce only varying amounts of stimulation, causing the body to pour out energy. And certainly in the case of pep pills (or amphetamines, "speed") there is danger of overdrawing upon the body's bank of energy sources. Medical stimulants—and sedatives, too—must be prescribed and directed only by a competent doctor.

Dr. Selye suggests that we think of stress not as something to avoid but as an equalizer of activities within the body, to prevent one-sided overexertion.

When, for example, stress is localized (your arm is tired from painting), the body's cells and enzymes rally to relieve the inflamed area. But if the stress is general (you've been through a physically harrowing experience), the body's repair forces have to distribute themselves. So, Dr. Selye suggests for too much stress on one part, you need diversion. For too much general stress on the body as a whole, you must rest. It's not simple, not easy. When the false-energy pattern appears—too high, then too low—seek medical help. For a strained wrist, you would go promptly to the doctor. For a strained body or mind, or both, you should just as readily turn to the experts for counsel and treatment. ▼

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BY LOUIS LASAGNA, M.D.

THE I.U.D. CAN IT RIVAL THE Pill?

The advantages and disadvantages of this modern contraceptive version of "Grandma's arthritis bracelet"

Birth control experts in Thailand bus women from outlying villages to see the Emerald Buddha and the famous temples, and then stop off at a Bangkok clinic on the way home so that any woman who likes may have an I.U.D. (intrauterine device) inserted. In India, an I.U.D. program encountered unanticipated resistance when the same "true" story surfaced simultaneously in widely scattered villages: an unfortunate farmer, copulating with his I.U.D.-equipped wife, entangled his genitalia in the device, suffering irreparable harm to his male apparatus.

These events are part of the strange history of intrauterine devices. It is said that certain nomadic tribes have for centuries practiced intrauterine contraception at the veterinary level. The ordinary camel is at best an unlovable beast, but a gravid one is even worse—difficult, stubborn, and easily fatigued. To prevent pregnancy Arabs insert a round, smooth stone into the uterus of the camel, who thereupon repulses the advances of male camels as if she were in fact pregnant.

Although Hippocrates mentions I.U.D.'s in his *Diseases of Women*, their modern application dates to the nineteenth century. In 1878, intrauterine devices (which protruded from the cervix and served to occlude its opening) were used medically to prevent pregnancy. As early as 1916, the contraceptive pioneer Dr. R. L. Dickinson predicted that a pessary wholly within the uterus would one day be adopted as a birth-control technique.

German gynecologists led the field in this search, especially Dr. Ernst Gräfenberg. Beginning in 1928, he published a series of articles describing his success with gadgets made of silver, gold, or silkworm gut. In contrast to his favorable results, others had less luck; and the occurrence of inflammation and infections dampened enthusiasm for the technique.

A strange silence fell upon the field. Between 1934 and 1959 there was only one report on intrauterine pessaries published in Western medical journals by any physician who had himself prescribed them. Even Gräfenberg, who came to the United States in 1940, gave up the I.U.D.

Then, in 1959, the medical world was forced to take another look. Almost simultaneously, Israeli and Japanese gynecologists reported their extensive and felicitous results with I.U.D.'s. Dr. W. Oppenheimer published the results of his twenty-seven-year experience, and Dr. Atsumi Ishihama put on record a highly favorable report on over 18,000 patients. It was impossible to ignore these data, and the I.U.D. finally began an extraordinarily rapid ascent to its current major, albeit still controversial, status as a birth-control technique.

Despite considerable research, science remains uncertain of the mechanism by which I.U.D.'s prevent conception. One possibility is that implantation of the fertilized egg is prevented. This stage in normal reproduction is where most prenatal mortality occurs in mammals, and it is a likely spot of attack. But if so, how is implantation actually prevented? The I.U.D. does present a mechanical barrier, but not a very effective one. Probably the mechanism is related in some way to a low-grade inflammatory response by the uterus to the foreign body in its cavity.

The early over-enthusiastic claims for the I.U.D. have been tempered with the passage of time. The devices are inferior to conventional oral contraceptive pills (faithfully taken) in preventing pregnancy. Failure of the I.U.D., however, is not due only to unsuspected expulsion of the device; more than one woman has carried a baby to term with the fetus snuggled up against a device still in utero. A few percent of multiparous women expel the devices, occasionally without being aware of it. This usually occurs during the first few months, so that some obstetricians recommend additional precautions (use of foam or condom) during this period. Some I.U.D. users "spot" or bleed profusely from the vagina at the time of their periods or between periods. Others complain of vague pelvic discomfort or back pain. Rarely, perforation of the uterus may occur—at times asymptomatically, at other times with resultant peritonitis or strangulation of a loop of bowel. Most women need not fear pelvic infection from an I.U.D., but foreign bodies anywhere in the organism tend to facilitate infection and these devices are probably no exception. Papanicolaou smears are advised periodically, but this is good advice even for loopless women; thus far there is no evidence that prolonged use of an I.U.D. leads to uterine cancer. The presence of acute pelvic inflammatory disease proscribes insertion of a device; and when a uterus is grossly deformed by fibroids or a congenital malformation, or is small by reason of never having carried a pregnancy, insertion is more difficult, complaints of discomfort more frequent, and expulsion more likely.

Notwithstanding these drawbacks, the I.U.D. is second only to the Pill in its contraceptive effectiveness, and unlike the Pill it does not affect "non-target" cells and organs. Many women simply don't like the possible side effects of oral contraceptives—the weight gain, depression, migraine headaches, skin pigmentation, and the nagging worries about blood clots or the chance that cancer may develop years later. With a skilled obstetrician and one of the smaller, newer I.U.D.'s, even the woman who has never been pregnant may be able to use a device successfully. There is no evidence of fertility problems after the I.U.D. is removed, whereas an occasional Pill user may have difficulty ovulating after she stops her oral contraceptives.

The actual cost of I.U.D.'s should not exceed five to six dollars, and physicians or clinics purchasing the devices in quantity can get them for less than two dollars each. Hence, any large fee for insertion is attributable to the charging policies (and possibly the location) of doctor or clinic. If the physician performs, as he should, a physical examination, takes a history and a Pap smear, and inserts the device, a bill of twenty to twenty-five dollars would be reasonable, although some doctors are known to charge more than this amount.

I.U.D.'s vary greatly in size, shape, and material. Well over 100 loops, coils, bows, and rings have been tried in the last decade, and they differ in efficacy as well as in their likelihood of causing bleeding, pain, or expulsion. (Doctors vary as well in their skill, experience, and ability to perforate a uterus. One Pakistani obstetrician has his residents practice inserting I.U.D.'s on uteruses freshly removed at surgery.)

Not content with such materials as polyethylene, nylon, stainless steel, gold, and silver, some researchers are now trying copper. In 1968, it was found that an intrauterine loop of copper wire prevented conception in rabbits. A plastic I.U.D. with copper wire tied around it gave women better protection against pregnancy than the plain device. How does this uterine version of Grandma's "arthritis bracelet" work? No one knows, although copper influences many enzyme reactions and has a striking toxic effect on ejaculated sperm.

An even newer modification is the brainchild of the scientists at the Alza Corporation, named after Dr. Alejandro Zaffaroni, a chemist-entrepreneur genius who helped develop the oral contraceptives. A supply of progesterone is affixed to a coil, which is then put into the uterus and delivers a small dose of hormone to the uterine lining over an extended period. The progesterone prevents conception but is rapidly broken down so that little or no active compound enters the blood stream, and ovulation continues normally. If successful, the device should be more efficacious than current I.U.D.'s and perhaps better tolerated by most women.

These new approaches, while exciting, are viewed with alarm by some enthusiasts for conventional I.U.D.'s, (Continued on page 124)

(*Continued from page 77*)

"I work for a cause not a salary"

cause I have a weak character: I can't say no.

LUCY JARVIS,
TELEVISION PRODUCER

There is something very political that motivates me. I think fear and anxiety come from ignorance or, at best, lack of information. My small contribution has been to provide some measure of intimacy and enlightenment. For example, when you visit, through a television film, a woman in her kitchen in the Soviet Union and hear her talk about her husband, children, housekeeping, budget, you begin to identify with this woman, no matter the distance.

I have enormous physical stamina, and that is terribly important, an asset and a liability, too. Sometimes I forget that others who work with me do not have the same stamina, but I think some of my enthusiasm rubs off. I am never discouraged when I know what I want to do —it may sometimes take longer than I would like, but I know that eventually I will do it.

JONAS MEKAS,
FILMMAKER, CRITIC, EDITOR, AND GENERAL DIRECTOR OF THE ANTHOLOGY FILM ARCHIVES

If one believes in something very strongly, if one has a passion, obsession, and drive toward a quite defined area of interest, energy is created. My healthy farmer's upbringing and the outdoor living in Latvia, where I was raised, gave me a strong physical base.

I expose myself to current developments in cinema and act as a midwife to certain ideas around me and that, too, provides me with energy. Actually, I am a servant of the energies of humanity and help art and cinema to survive.

LOUISE NEVELSON,
SCULPTOR

For me we come ready made—like an egg. A rose is a rose—a rose is not a tulip and a tulip is not a rose. Every day I have more energy than most people. It is partially the circumstances of birth. My energy is self-generating. As long as one is interested in something or excited by something, there is no fatigue. . . . Creativity and the excitement of it does not permit me to do anything but go full speed ahead. I have worked every day of my life. Creativity emanates from the individual like a light that throws sparks, and then comes back as a reflection from other people. No human being is truly a soloist. In science, art, composition, or poetry, if a being seeks a totally original point of view there is no one else with whom he can communicate. His two feet can be anchored here, but his head must float into infinite space.

LEE TREVINO,
THE FIRST GOLFER TO WIN THE U.S., BRITISH, AND CANADIAN OPEN CHAMPIONSHIPS IN ONE YEAR

It wasn't life-long discipline but the four years I was in the Marine Corps that made a golfer of me. I ran six miles a day and was in terrific shape. And I've kept in shape. I went to the gym yesterday, and the day before, and the day before that—I'm always working out. Each time you play, you compete against the golf course. It's not like a football field or a baseball diamond, each course is different. It's like jumping in the ring one day with a fighter who has a long reach, and then the next day you're with a southpaw who has a shorter reach.

ELINOR GUGGENHEIMER,
CO-MODERATOR OF *STRAIGHT TALK*, DAILY TELEVISION SHOW; FOUNDER OF THE DAY CARE COUNCIL OF NEW YORK

You have to be a little crazy to work as hard as I have all my life. I don't know why I have, because essentially I am lazy. Perhaps I'm afraid if I sit down, I won't get up again. I think that I've always had a frenetic belief in democracy and the feeling that one should do everything to help it work. My mother-in-law, Minnie Guggenheimer, who was responsible for starting summer concerts throughout the country and founded and ran New York's Lewisohn Stadium concerts for over forty years, was a feminist without knowing it; it never crossed her mind that women did not have a role to play in the world outside their homes. The minute you start working at all and get involved in the challenge of your work, you can't stop. It's like trying to be a *little* pregnant; no matter what, something keeps growing inside you. ▼



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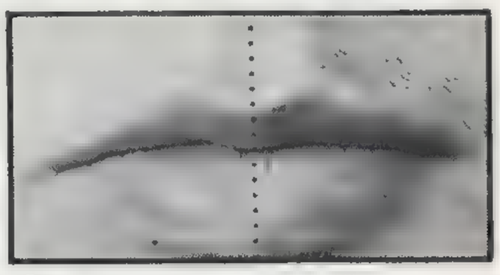
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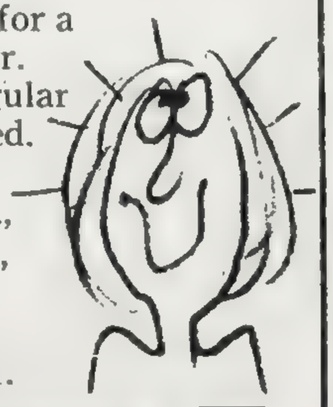
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A GUIDE TO IRELAND BY A MAN WHO LOVES AND TELLS:

WILLIAM M. FINE

Fifteen years ago I was in what then might have been called the "Young Executive Twit." I wanted to go somewhere alone to find some "peaceability" (as a friend once called that kind of refuge) in some place not too far from London, where I had some business on a Monday.

It was a hot, humid Thursday in August, 1956, when I found a map of Europe in my office and drew around London a circle an hour or hour-and-a-half air-hours away. I found the name Dublin in the circle and said, "That's it." I went to the Irish Tourist Board and, learning that the Gresham was the center of Dublin activity, booked a room for Saturday and Sunday.

I took off the following night. The temperature in New York was a sultry 85°, and when I landed in Shannon the next morning, it was 55° and "misting." By the time we reached Dublin thirty minutes later and I sleepily looked at the outskirts of Dublin through the dirty windows of a taxicab, I was already in love with Ireland.

In fifteen years, I have made seventy-two trips back to Ireland, have become a director of the Ireland-United States Council for Commerce and Industry, a trustee of The Irish Georgian Society, a landowner in Galway, and a homeowner in Rosscahill about twelve miles above Galway on the western side of the island.

During the fifteen years, I've traveled most of the island. The Irish love tourists—they think tourists are "people," whereas in most other countries I've been to tourists are "tourists." It's a subtle distinction, but the real reason that most "people," especially Americans, are happy in Ireland.

Now, when my wife and I go to visit Ireland or live there for a time, we fly to Shannon and drive an hour and three-quarters to our cottage. We rent a car from Murray-Pal Car Hire, which has offices in Dublin and Shannon and is most reliable. Even before we reach Ennis—about fifteen miles north of Shannon—we find we start to slow down.

The first time you come to a small group of cows being herded off the road, you might feel impatient; but, by the second time, you realize that "racing against time" is not part of Ireland. The Irish resist speed and resist the urge to be instant. Those cows in the road are symbolic of what most people come to Ireland for—a chance to go back to a less complicated way of life. We now always stop patiently and look into the faces of the cows, even pass the time of day with the boy herding the animals. The pause takes a few moments and ends by being the first appreciation of what Ireland is all about. The Irish love to talk—about everything.

If we take an overnight flight and arrive at Shannon in the morning, we drive as far as Gort and have breakfast in Glynn's Hotel. Gort is a small, well laid-out market town, about twenty miles north of Ennis and twenty-five miles south of Galway. About two miles north of Gort is the house, haven of leading writers of the nineteenth and early twentieth century, of Lady Augusta Gregory, who was active in the literary and dramatics revival then. In Coole Park there is a mammoth beech tree where you can still make out the carved initials of George Bernard Shaw, Sean O'Casey, William Butler Yeats, Violet Martin, and Katharine Tynan Hinkson.

Glynn's Hotel, where we breakfast, looks great outside. It has a green door with well-shined brass and ivy growing up the sides of the door. The inside seems a bit tattered. Up a small, central staircase, the breakfast dining room has a Victorian look. But the sausages, eggs, Irish bacon, and brown toast are lusty; and their jams, homemade.

Once you leave Gort, the next large town driving northward is Galway. Galway has outgrown its small, narrow streets and alleys and in the summer it has a constant holiday mood. There are a dozen or so pubs in and around the main square. One excellent restaurant is on top of the Great Southern Hotel, and the hotel's hall porter is supposed to be able to work all kinds of miracles for the traveler. The Great Southern also has a "dance" every Saturday night with good Irish jigs. The best restaurant in Galway is probably the Tavern, run by the Lenehan family. It has a good wine list, generous portions of food, and is *the* place to be at lunchtime to keep track of Galway.

Another treat in August and September in Galway is the Galway Race meet—very un-chic—and, unlike the Horse Show in Dublin, it attracts every hawker and tinker for miles around. Everyone seems to be selling something—mostly colorful junk. There are two or three main pubs set up and a host of riding- or racing-club pubs that are supposed to be private but enjoy the "intruders."

Galway has good shopping. Lydon's Market has specialty foods, including great smoked salmon. Smoked salmon in Ireland seems better than anywhere else in the world.

There is a sort of dry-goods store in Galway called Man's. Its displays are in a constant state of disorder—but that is part of the charm. I was once there at night and saw a window in the process of being changed. The window-display person had scurried home, leaving his working shoes right in the window—"not to worry"—that's part of the slowdown scene. If you "persist" in Man's, you'll find some intriguing things: good table mats of linen; great fabrics, tweeds, linens, and plaids; fine boots for men and boys; and lots of things made from Connemara marble, which I like even though it has "tourist" overtones. Man's also has great sweaters, the kind someone who loved you used to knit over two or three months—a generation or so ago.

Of Galway's few good antique shops, Malcolm Alexander's on Eyre Square has, perhaps, the best antiques on the western side of Ireland. Malcolm Alexander is also obliging. He

WHERE TO DRIVE, STAY, SHOP, BET, FISH, RIDE, EAT, DRINK —AND TALK

can scurry up pieces in a month or so that might otherwise take a decade to find. He attends all the auctions and fairs. "Alex" has a smaller antiques shop with marvelous curios in Oughterard, about seventeen miles north of Galway. Above that shop he runs a little coffeehouse—with sandwiches of homemade bread and pastries and pies made by his wife, Yvonne.

We live in Rosscahill, which is part of Oughterard. Rosscahill is a tiny town with its own post office, but that is about all. There are only thirteen telephones, with telephone numbers running 1 through 13. "Mrs. O'Connor," who runs the little post office (with a tiny store in it) and the telephone exchange, is probably the most informed person in the community. I never make a telephone call but that I don't chat a bit with Mrs. O'Connor. (It reminds one of those great days in radio when we heard "Fibber McGee and Molly." Fibber would jiggle the phone, start to make a call, and recognize the operator with his then famous phrase, "O.K., is that you, Myrt?") Mrs. O'Connor has helped me out of more than one or two trouble spots in my Irish life and times. This little exchange cuts out for the night about 9:30 or 10:00. The Irish see no reason to make telephone calls after that hour.

Living in Ireland is simple and direct. There seems to be very little sham. People live the truth because the society there is a giving society, not a taking society. Theft and violence, except in the Northern trouble zone, are unheard of.

Ireland, to me and my family, means flowers—lots of them, even in the yards of the little thatched-roof cottages. Ireland means narrow roads that carry the traveler to the natural beauty of thousands of lakes, hills, and pasturelands for cows and sheep. Ireland is a land of very permanent-looking trees with moss growing up the trunks and of holly patches everywhere—berry patches, too, that yield the blackest blackberries and the reddest raspberries.

We love the milk and especially the rich cream in Ireland. The cheeses are good; but finding good wines on the western side of the country is difficult. We usually buy from the well-stocked cellars of the Gresham Hotel in Dublin.

Driving from the Atlantic Ocean, on the western side of the country, to the Irish Sea, on the eastern side of the country, from Galway to Dublin, takes only three hours. You drive straight across the center of Ireland and the roads are surprisingly good. But for the most part, when we are in Ireland, we take lots of walks—into wooded glens; along racing streams; up little, gentle mountain slopes. We fish and make more of packing a lunch and talking with a few of our Irish friends than we do of the actual fishing. We live about a mile from the Lough Corrib where fairly large salmon and trout are caught in the peak fishing season.

When we are not walking on the moors, we go off on one- or two-day trips by car. We fish in the seacoast town of Costelloe. There is a private fishing preserve called Costelloe's Lodge, run by an Englishman, Sid Hudson. The lodge can be let by the week or the month and comes with service; all meals are home cooked; and you live in a huge, beautiful English-Irish house. You can fish to your heart's content. We usually book a gillie and fish just for the day, which Mr. Hudson will arrange if he has some areas open. Although the lodge is on the ocean, most of the fishing is in a series of private lakes.

We ride, too. We have found a top-notch stable, Raheen, in Athenry (pronounced "Athenrye") run by Captain Daly and his brother. You can do trail riding or indoor jumps to prepare you for fox hunting. The west of Ireland is good horse country.

There are some very good inns, pubs, and hotels in the area where we live. The Currarevagh House in Oughterard is one of the memorable inns. Because they are always full, it is very difficult to book for an occasional meal, but the food may be the best in the west of Ireland.

We find great charm in Sweeney's Oughterard House, run by the Higgins family. Their little inn is well appointed, with fireplaces of Connemara and Galway marble. The main floor, hallway, and dining area have the unparalleled V'Soske carpeting; the famous V'Soske plant is in Oughterard.

Sweeney's has a great pub where guests and townspeople congregate at 6:00 in the evening and again from 9:00 until closing. There are "grand" stories about fishing during season—and fine conversation in general. Sweeney's food comes in small portions, but they specialize in good, thick, homemade soups and rich desserts. There are little side rooms with fireplaces where one can have coffee, a smoke, and look at the paintings on the walls.

Paddy Higgins likes to help artists in the area gain some recognition. Ireland, since its early years of development, has been a verbal society. Their visualization, or graphic sense, is years behind. Every year in Dublin, through grants from such sources as Peter Grace of W. R. Grace & Co. and Gulf Oil, the Irish architect Michael Scott tries to help Ireland close this gap with a visual exposition called "Rosc." He brings together Ireland's best and other, international, artists. But in Oughterard, it is Paddy Higgins—coaxing artists to stop for a drink, buying a few of an artist's more interesting paintings for his inn, displaying a few more for guests to buy. Whereas most native Irishmen are self-conscious about their knowledge of art, Paddy Higgins seems to have a special instinct and a good eye for talent.

Another favorite pub-restaurant of ours is Twelve Pins, about five miles west of Galway on the coast road. The dining room is family-like with little atmosphere, but there is excellent food—homemade breads and cakes and generous portions of lamb or pork roast, and even a crisp goose on occasion.

Our day trips from Oughterard are usually to Roundstone, where there are marvelous beaches and picturesque houses snuggled into the coastline. The village was settled in the 1820's by Scots; today, it is a quiet little holiday resort with some year-round artists and writers. We also go to Cong for lunch or dinner at Ashford Castle, owned by an American-Irish industrialist,

(Continued on page 118)



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USE ZIP CODES

IRELAND

(Continued from page 117)

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Jack Mulcahy, and managed by the original owner's son, Noel Huggard. The food and lodging are legendary.

We sometimes go to Clifden, which seems like a raw Texas town. In the summer they have a first-rate "Connemara" pony show that seems to draw from all over. The Clifden Marconi wireless station, destroyed during the last Anglo-Irish war, was the first transatlantic wireless-telegraph station in Europe.

When we stay overnight, we often go to the Westport area by the coast route. Westport is in the County Mayo and is surrounded by the loveliest mountain country of the west. It was planned by James Wyatt about 1780, with a treelined mall, lots of fascinating shops. Westport House, maintained by the Marquess of Sligo, is open to the public from mid-April to mid-October. The House is surrounded by water and was designed about 1730 by Richard Cassels.

Westport is where one of Ireland's best but least-known artists lives. Cyril Boler, who lives with his wife in a sparsely furnished house called Cloana Cottage, does mostly watercolors of flowers and local scenes, with the preciseness of Andrew Wyeth.

There is a permanent exhibit of Boler's work at Louisburgh, about fourteen miles from Westport, in an inn called the Old Head. The Old Head may be one of the most picturesque inns in Ireland. It is peacefully perched on a bleak bluff overlooking a pleasant beach and a section called Croagh Patrick. The inn is run, English style, by two brothers named Wallace. The Old Head has excellent food, good wine, and good service.

Next year we have Kerry and the Dingle Peninsula staked out for visits—then back north to Donegal and Achill Island.

People ask me, "Why Ireland? What makes you respond to a land that is apart from your heritage?" I answer that I like being taken back in time, that, in this age of transition between humanity and technology, going back to the uncomplicated living pattern of humanity without automation gives me a special kind of "security." ▼

FILMS

(Continued from page 40)

"They spent the dawn hours together in an arbor of fifteen thousand roses"

most stimulating conditions might be for pushing oneself 'beyond.'" The interiors in Bertolucci's film, *Last Tango in Paris,* were shot in a real apartment on the Champ de Mars, not in a studio, "because there is a difference: American movies filmed on reconstructed Hollywood sets achieve perfectly realistic results whereas European films take the opposite path; starting with reality in order to achieve a kind of poetic abstraction." This time, Bertolucci's theme is "solitude times two." There is no story; a couple meet by chance, love each other without ever knowing each other, and agree never to say anything to each other. The actress is a very young French girl, Maria Schneider, daughter of Daniel Gélin. The framework is musical rather than narrative; and the camera, with maximum close-up shots of the two nude bodies, tries to reach past the skin to expose what lies "beyond." The end, however, turns out to be violently and tragically political.

As for Pietro Germi, he has transformed Dustin Hoffman into a typical little Italian bank clerk, complete with the gestures, affectations, and mawkishness of an Italian clerk, all reproduced with startling skill. The film (originally called *'Til Divorce Do You Part,* but now called *Alfredo Alfredo*) is a grotesque black comedy, spiteful, treacherous, and very entertaining. It is aimed at the Italian provinces, the Italian family, the Italian bourgeoisie, and women: all women, seen as possessive witches, jealous, greedy, petulant, overwhelming, riddled with horrible faults, and all busy destroying Dustin Hoffman. The two witches—that is, the two successive wives of the ever-more-alarmed and desperate little clerk—are portrayed by two magnificent actresses, Stefania Sandrelli and Carla Gravina, whose charm and brio scintillate against a dismal background of mournful rooms, repulsive meals, dreadful families, vulgar friendships, incredibly boring evenings, topsy-turvy kitchens, and hysterical pregnancies.

Pier Paolo Pasolini continues in *The Canterbury Tales* the phase of his work, begun in *Decameron,* that he called "an ontology of wanderings," retaining a consistent style in the rhythm of the narrative and the movements of the characters. The actors? All come off the street—for Chaucer, as they did for the Boccaccio. Out of all the passersby accosted, only one fifteen-year-old boy said no. The others turned out to be fine actors. Some professional English actors such as Hugh Griffith appear in *The Canterbury Tales* and a few Italian actors, but only in the diabolical or magical parts.

Last, we come to Visconti, who has made his long-awaited film on Ludwig II, shot in Bavaria, with Helmut Berger and Romy Schneider. That legendary monarch built his fabled castles on tiny islands in lakes or on sheer mountain pinnacles in order to preserve his isolation. He spoke from behind closed doors, almost always gave his orders in writing, and demanded that his ugliest ministers be handsomely masked. At state banquets for some visiting tsars, a huge centerpiece of fruit and flowers completely hid his place at the table, so he could slip out whenever he wanted to. Other than Richard Wagner, a few designers and gamekeepers, and his hairdresser, the only person Ludwig spoke to was his cousin Elizabeth of Austria. She called him "eagle" and he called her "dove"; she rose to do her gymnastics before he had gone to bed at all; and they spent the dawn hours together in an arbor of fifteen thousand roses. Usually, however, Ludwig ate alone, at a mechanical table that was raised and lowered from a platform decorated with busts of Louis XIV, Louis XV, Marie Antoinette, and Madame de Pompadour. This *has to be* Luchino Visconti's best film. ▼

TRANSLATED BY JEAN V. NAGGAR

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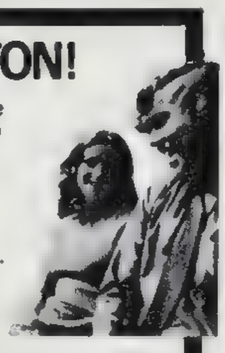
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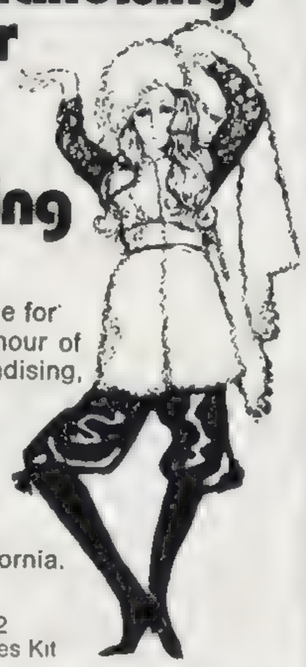
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ACCESSORY DETAILS

COVER

Trifari earrings. Marius Hansen necklace, at Georg Jensen.

PANTS

Page 44: Bracelets by American Indian Arts Center. Round-the-Clock tights. Shoes by Beth's Bootery at Saks Fifth Avenue.

Page 45: Calvin Klein shirt and tie. Grandoe gloves. Margaret Jerrold clogs.

Page 46: Crescendoe Superb gloves. Halston glasses. Christian Dior belt. Shoes by Yves Saint Laurent, at Bloomingdale's.

Page 47: Cuff at Henri Bendel. Shoes by Sergio Rossi for Rossi Shoes.

Page 48: Crescendoe Superb gloves. Shoes, Florence Otway for Mademoiselle.

Page 49: Crescendoe Superb gloves. Bonnie Doon socks. Shoes at Mario Valentino Boutique.

SWEATERS

Page 51: Madcaps cap, at Altman's. Anne Klein pants, at Bonwit Teller. Eisenberg Ice earrings.

Page 52: Paul Iwao bracelet.

Page 54: Glasses by Clairmont Nichols.

Page 55: Shirt by Saint-Clair for Crissa.

Page 56: Hat by Irving Paul for Capadors. Willie Woo pendant, at Bloomingdale's. Beauty Mist tights. Customcraft sandals, at Bloomingdale's.

Page 57: Eisenberg Ice earrings. Necklaces by Trifari, at Bloomingdale's. Bracelet by K.J.L., at Bonwit Teller.

Page 58: K.J.L. earrings and bracelets. Eisenberg Ice ring. Chadbourn tights. Sandals by Delman, at Bergdorf Goodman.

Page 59: Hat by Irving Paul for Capadors, at Lord & Taylor.

SUPER NATURALS

Page 60: Franck Olivier shirt. Trimfit kneesocks.

Page 61: Cap by Irving Paul for Capadors, at Gimbels East. Anne Klein sweater. A.L.B.A. bracelets. Roman Stripe kneesocks. Golo boots.

Page 62: Don Anderson fedora for Scheer Bros., at Bergdorf Goodman.

Page 63: Cap by Irving Paul for Capadors. T. Courtney Scott shirt, mid-August at Bloomingdale's. Handcraft scarf. Gold chain by Pierre Cardin for Lucien Piccard. William de Lillo bracelets.

Page 64: Hat by Don Anderson for Scheer Bros. American Indian Arts Center necklace. Belt by John Horn Designs, at The Other Woman. Chain at wrist by Marius Hansen.

Page 65: Cap by Irving Paul for Capadors. Sunglasses by Optyl Designs. Bracelet by Pierre Cardin for Lucien Piccard.

Page 66: Madcaps hat, at Altman's. Golden bracelets by William de Lillo, at Lord & Taylor. Tortoise ring and cuff by Arlene Seitchik. Bonnie Doon tights. Shoes, Sergio Rossi for Rossi Shoes.

Page 67 (top left): Wrist straps by Ruza Creations. Belle-Sharmeer tights. Shoes by Herbert Levine, at Bonwit Teller.

Page 67 (right): Shoes by Herbert Levine, at Bonwit Teller.

Page 68 (top): Hat by Irving Paul for Capadors. Optyl Design glasses. Handcraft scarf. William de Lillo bracelets. Gold chain by Pierre Cardin for Lucien Piccard.

Page 68 (bottom): Hat by Irving Paul for Capadors. Glentex scarf. Grandoe gloves. Burlington Socks/Adler socks. Herbert Levine shoes, at Bonwit Teller.

Page 69: Franck Olivier shirt. Gucci bag. Grandoe gloves.

THE SWEATERY DRESSES

Page 92: Adolfo hat. Glentex scarf. Bracelet by Pierre Cardin for Lucien Piccard. Bagatelle bag, at Henri Bendel. Vanity Fair tights.

Page 93: Madcaps cap. Handcraft scarf, at Bergdorf Goodman. Universal Geneve watch. Gucci bag. Round-the-Clock tights. Shoes, Walter Steiger for Pancaldi.

THE SWEATERY SUITS

Page 94 (bottom left): Hat by Irving Paul for Capadors, at Honey Bee. Trifari earrings. Gloves, Bonnie Cashin for Crescendoe Superb.

Page 94 (center): Adolfo hat. Belt by Morris Moskowitz.

Page 95 (left): Adolfo hat, at Saks Fifth Avenue. Sunglasses: Christian Dior from Optyl Designs.

Page 95 (right): Madcaps hat, at Miss Bergdorf of Bergdorf Goodman. Braemar sweater. Belt by French Belt Corp. Walter Katten bag, at Henri Bendel. Burlington tights.

A NATURAL IN NATURALS

Page 100 (top): Braemar sweater, at Henri Bendel. Shirt from The Custom Shop. Handcraft scarf. Bueche Girod watch.

Page 100 (bottom): Marisa Christina sweater. Shirt by Saint-Clair for Crissa, at Bloomingdale's. Belt by Elegant.

Page 101: Braemar sweater. Turnbull & Asser shirt, at Bonwit Teller.

Page 102 (left): Franck Olivier shirt. Belt by Ben King-Midtown Belts. Cap and Gloves by Christian Dior for Crescendoe Superb.

Page 102 (right): Missoni hat, at Bloomingdale's.

Page 103 (left): Mr. Martin hat, at Altman's. Shoes, Walter Steiger for Pancaldi.

Page103 (right): Dynasty watch. Estancia bag. Elegant belt. Riviera glasses. Mario Valentino shoes.

Page 104 (left): Korrigan turtleneck.

Page 104 (right): Marvella earrings. Braemar sweater, at Henri Bendel. Beads at Henri Bendel.

Page 105: Bueche-Girod watch.



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THE LOFT LIFE

(Continued from page 74)

" 'Is there a woman's art?' is as absurd as 'Is there sex after death?' "

have often been great writers but seldom great painters. Writing, a home activity requiring mental rather than physical effort, is a ladylike occupation, part of the genteel tradition. Painting and sculpture, on the other hand, evoke visions of a brutish bohemia in which only tough guys can survive. In other words, it was all right for Vittoria Colonna to know as much about Neoplatonism as her friend Michelangelo but unthinkable that a lady would pick up a chisel.

Now, for the first time, women have transcended the physical limitations that confined them to hobby art, crafts, and Sunday painting. Until this happened, women could not make art that was able to hold its own in exhibitions. I don't believe women have been deliberately excluded from museums or art publications because they are women. I think they have received relatively little attention because until today very few women artists made works of quality.

We know from the examples of Georgia O'Keeffe, Lee Krasner, Helen Frankenthaler, and Joan Mitchell, who were among the pioneers of American art, that women are not inferior artists. Yet most women artists have made, until recently, art that was hampered by sentimentality, imitation of men's works, and lack of ambition. I believe all this is changing and changing radically and rapidly.

"Is there a women's art?" is a question that ranks with "Is there sex after death?" in terms of absurdity, although no one has made a movie about it yet.

There is no stylistic relationship whatsoever among the four artists I chose to be photographed as examples of brave women finding new paths and new life-styles that permit them to function as full-time professional artists. Certainly their works are related to prevailing art styles; but these artists are leaders, not followers. Each found her way out of the conventional options permitted women in our society in a different manner. Their "liberation" was personal, involving the painful cutting of ties to existing social structures and patterns of behavior.

For example, Sylvia Stone is still married to the painter Al Held, but two of the others are divorced from celebrated sculptors. This fact is interesting, not in terms of the personal lives of the women involved but as an indicator of social change. Suddenly, ambitious, gifted women are no longer content to sublimate their creativity by serving the "genius" of a man. They are striking out on their own, making their own statements, realizing their own visions.

I have to admit that for years I bought the Freudian view that women realize their creativity only through human reproduction and that today I think it is baloney. On the other hand, I cannot find an artist interesting because she is female. As a critic, I notice quality, and it seems to me today that more quality art is being produced by women than ever before, because women are beginning to think of themselves in different ways. Recently, I saw a friend renowned both for her beauty and for her reputation as the "super-groupie" of the New York School. She had just divorced her artist husband. "I'm tired of giving it all away to men," she said. "Now I'm going to create work out of my emotions instead of feeding male egos."

Meeting her again caused me to reflect on the psychology of the artist's mate, to consider the fate of the wives of our great American painters who sacrificed their own potential to serve the artistic genius that they presumed could not be their own. Could it be that women who marry artists are unrealized artists themselves, too frightened to create on their own, condemned to experiencing vicarious creativity? Whatever the answer, fewer strong-spirited girls are willing to sacrifice themselves these days on the altar of somebody else's genius.

For years I have been haunted by a line from an article by Clement Greenberg in which he discussed "all-over" painting. In passing, he mentioned an artist who made "all-over" pictures before Jackson Pollock; her name was Janet Sobel, "a housewife in Brooklyn." One wonders what that housewife in Brooklyn might have done if she had been given the time and space to continue her experiments. I have had many fantasies about Janet Sobel, cooking and cleaning and washing and ironing for Mr. Sobel. I still think of her today and wish she had had the nerve to live in a loft, to think of herself as a competent professional, equal to any artist, as the young women in these pages think of themselves and their art. They are trailblazers, but others will follow them. ▼

THE I.U.D.

(Continued from page 114)

"In a recent Swedish study . . ."

who fear that an already excellent approach stands a good chance of being stigmatized by the mischief that may be produced if scientists add chemicals of unknown potential hazard.

Meanwhile the I.U.D.—in one or another of its forms—provides millions of women with a cheap, effective, convenient, safe contraceptive technique. Perfect? No. Very good? Yes. (In a recent Swedish study, for example, 71% of I.U.D. users thought it the best contraceptive technique they had used.) Indeed, from the standpoint of population control, the way to decrease births with the lowest cost in mortality is to combine the I.U.D. with readily available abortion for the occasional woman who becomes pregnant despite the device. ▼

EDITOR'S NOTE: *Dr. Lasagna is Chairman of the Department of Pharmacology and Toxicology at the University of Rochester's School of Medicine and Dentistry. Distinguished both in the practice of medicine and in research, he has a consuming interest in the doctor's unique role in contemporary society, the subject of his plain-talking book,* Life, Death, and the Doctor.



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